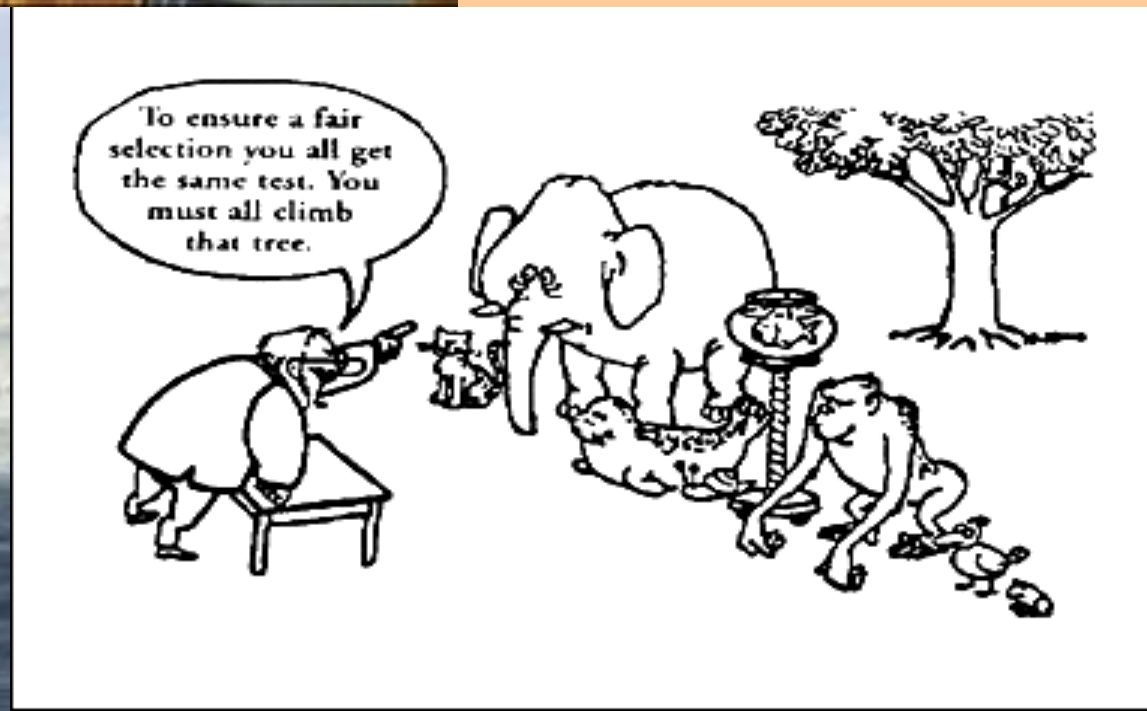




Responding in Standard and Advanced

Karen Yager





Workshop Objectives

Strategies, ideas and approaches to support students to:

- appreciate and analyse critically how language, form, features and structure shape meaning
- compose analytical and personal short answer and sustained responses for reading tasks and essay questions
- make meaningful connections between texts
- select appropriate and effective texts of own choosing for the Area of Study and the relevant modules in Standard and Advanced
- compose original imaginative responses



Whose learning?

'validating and authorising them to represent their own ideas, opinions, knowledge and experiences throughout education' (Fletcher 2005).

High Expectations

*‘Schools that establish high expectations for all students and provide the support necessary to achieve these expectations have high rates of academic success’
(Bernard 1995).*

WHAT MATTERS MOST
IS HOW YOU SEE YOURSELF.





High Expectations

- 'Nailing it!'
- No excuses
- Deadlines
- Immersion in writing
- Modelling and exemplars
- The flow!



- *'If our aim is to improve student performance, not just measure it, we must ensure that students know the performances expected of them, the standards against which they will be judged, and have opportunities to learn from the assessment in future assessments'* (Wiggins, 2002).
- *'If performance flaws are not detected and corrected, these can become ingrained and will be much harder to eradicate later'* ((Dinham, 2008).

THE SKY IS THE LIMIT



*When you have a dream, don't let anything dim it.
Keep hoping, keep trying ... the sky is the limit!*
Anonymous

Haptics

- The act of writing is a complex cognitive process relying on intricate perceptual sensorimotor combinations.
- The physical action of forming letters while writing by hand is important in helping the brain to remember the letters that are written.
- Mangen and Velay 2012



Enriching understanding and use of language

- Verbs: evaluate, discuss...
- BOS glossary
- Language terms and [techniques](#)
- Spotlighting at the word and sentence level
- Synthesis: The overarching concepts and ideas



proffers	conveys	represents
posits	postulate	asserts
predicate	conjecture	advance
surmise	purport	promulgate

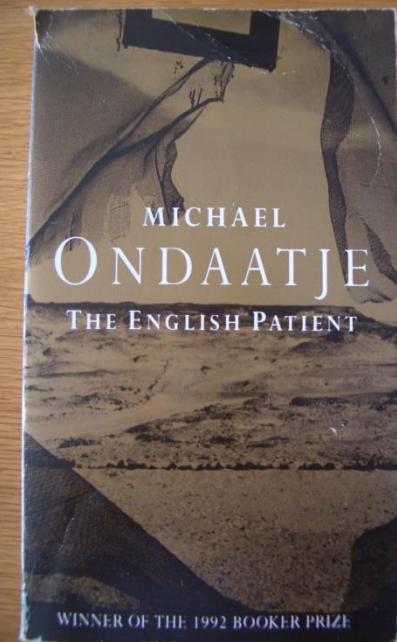
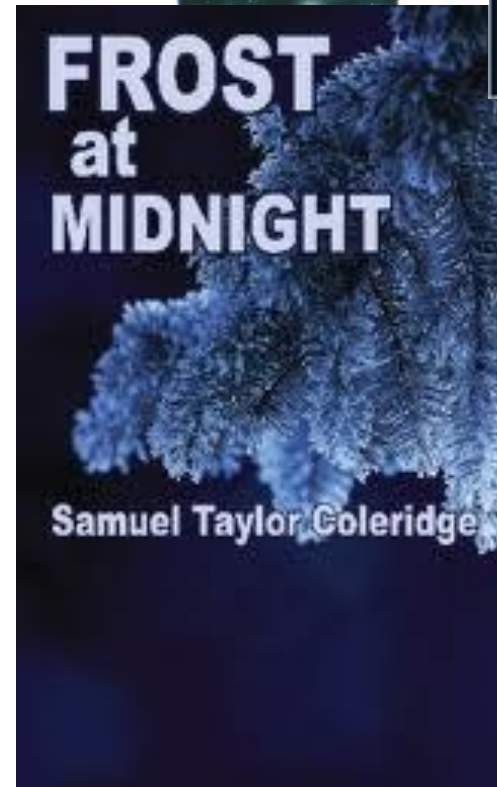
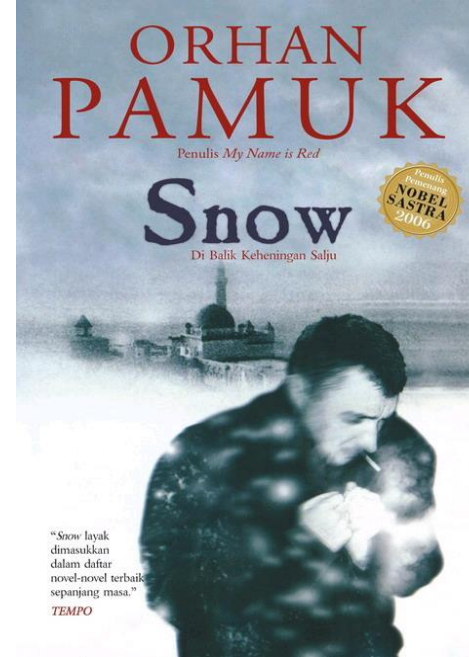
The Verbs in Essays

Cohesion in Essays

furthermore	moreover	alternatively	comparable
similarly	consequently	subsequently	nevertheless

Experiencing Texts

- Plethora of extracts focused on a theme or concept
- Artistry
- Form and structure
- Cafes – students as experts analysing texts
- Found texts – stealing lines
- Emulating styles, such as Winton



Early that morning, before the city woke up and before he had let the snow get the better of him, he took a brisk walk through the shantytown below Atatürk Boulevard to the poorest part of Kars, to the district known as Kalealt. The scenes he saw as he hurried under the ice-covered branches of the plane trees and the oleanders—the old decrepit Russian buildings with stovepipes sticking out of every window, the thousand-year-old Armenian church towering over the wood depots and the electric generators, the pack of dogs barking at every passer-by from a five-hundred-year-old stone bridge as snow fell into the half-frozen black waters of the river below, the thin ribbons of smoke rising out of the tiny shanty houses of Kalealt sitting lifeless under their blanket of snow—made him feel so melancholy that tears welled in his eyes. On the opposite bank were two children, a girl and a boy who'd been sent out early to buy bread, and as they danced along, tossing the warm loaves back and forth or clutching them to their chests, they looked so happy that Ka could not help smiling. It wasn't the poverty or the helplessness that disturbed him; it was the thing he would see again and again during the days to come—in the empty windows of photography shops, in the frozen windows of the crowded teahouses where the city's unemployed passed the time playing cards, and in the city's empty snow-covered squares. These sights spoke of a strange and powerful loneliness. It was as if he were in a place that the whole world had forgotten, as if it were snowing at the end of the world.

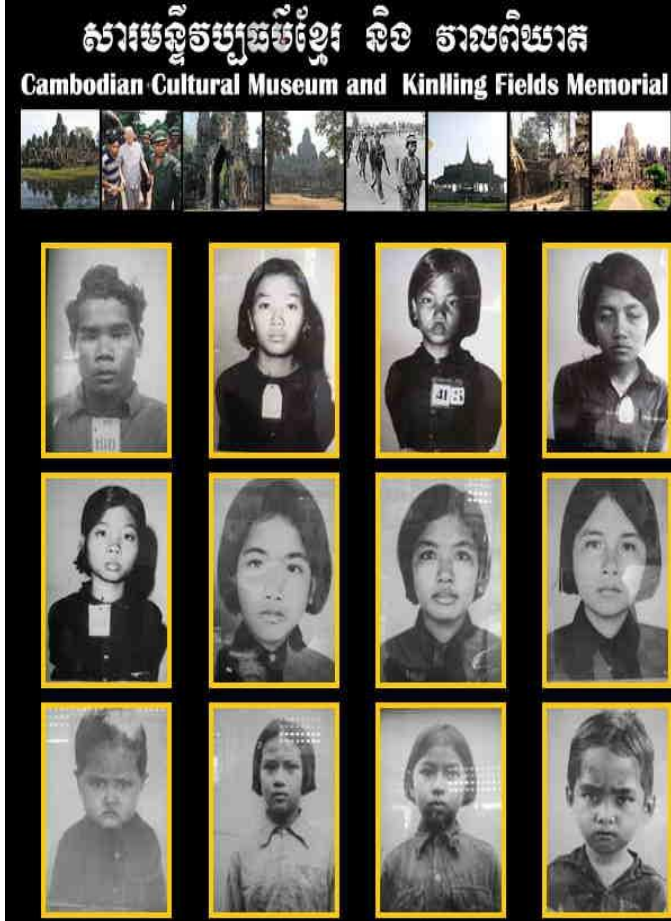
Siem Reap, Cambodia

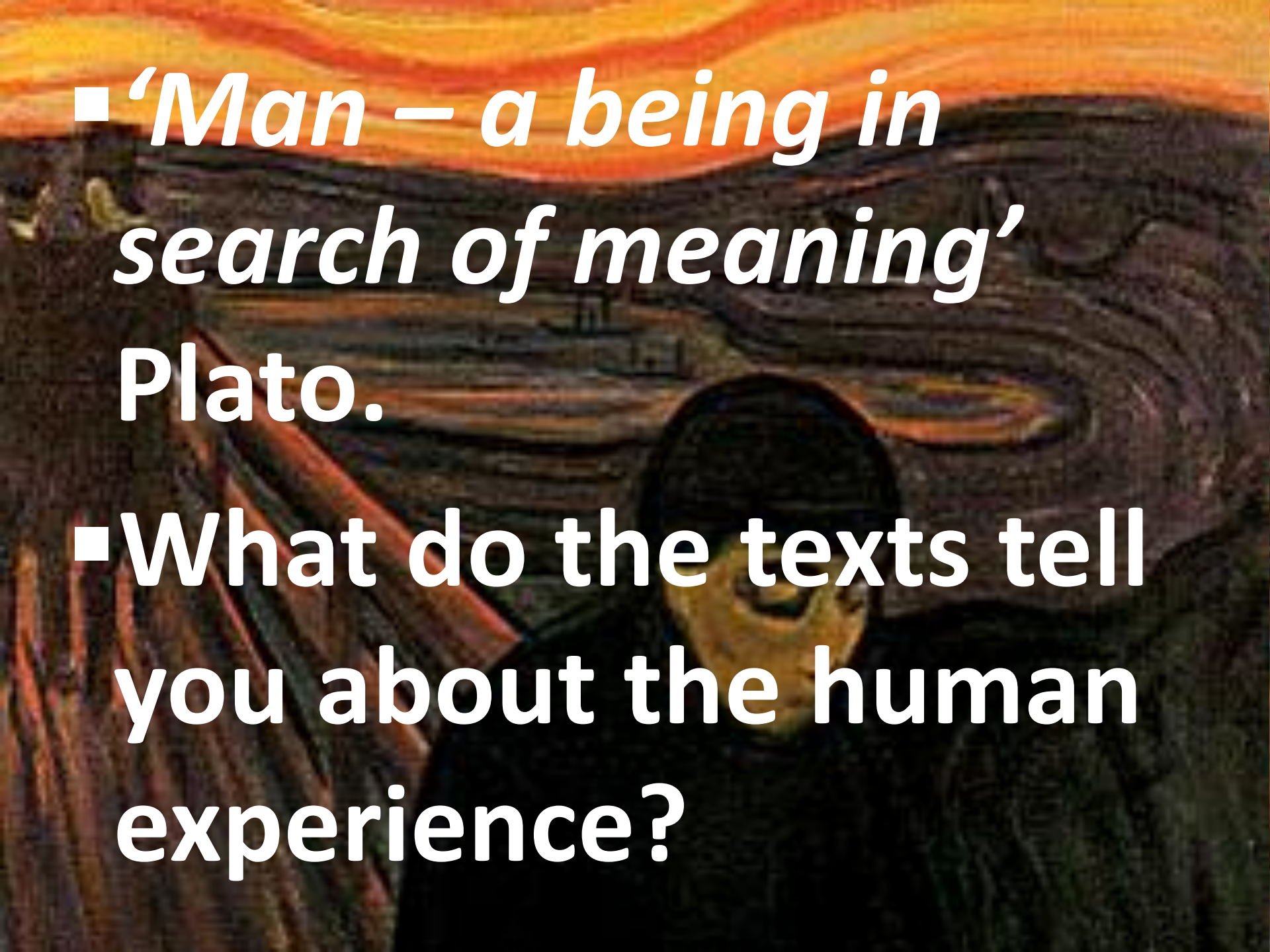
Before stepping into a taxi
a young girl struggles to take the city with her:
Warm, sticky air bathing the street market,
comforting scent of fragrant rice,
pungent odour of dry fish,
raw flesh hung on butchers' hooks,
squawking of chickens in rusty wire prisons,
crescendo of rickshaws, scooters, bicycles;
the city she will no longer call home.

As she speeds away, the city recedes into memory,
as does the rolling countryside,
once dotted by women tending to the paddies,
children splashing among water buffalo.

Now, echoes of distant missiles pierce her memories,
murders of crows dive into reddened fields.

The faces of Angkor watch sadly
as their city crumbles,
as another one of their children flees,
taking nothing with her but me,
gently growing inside.



The background of the slide is a painting. It depicts a man in a dark, swirling landscape. The sky is a vibrant orange and yellow, suggesting a sunset or sunrise. The man is in the foreground, looking down, with a dark, swirling landscape around him. The overall mood is contemplative and dramatic.

- *'Man – a being in search of meaning'*
Plato.

- What do the texts tell you about the human experience?

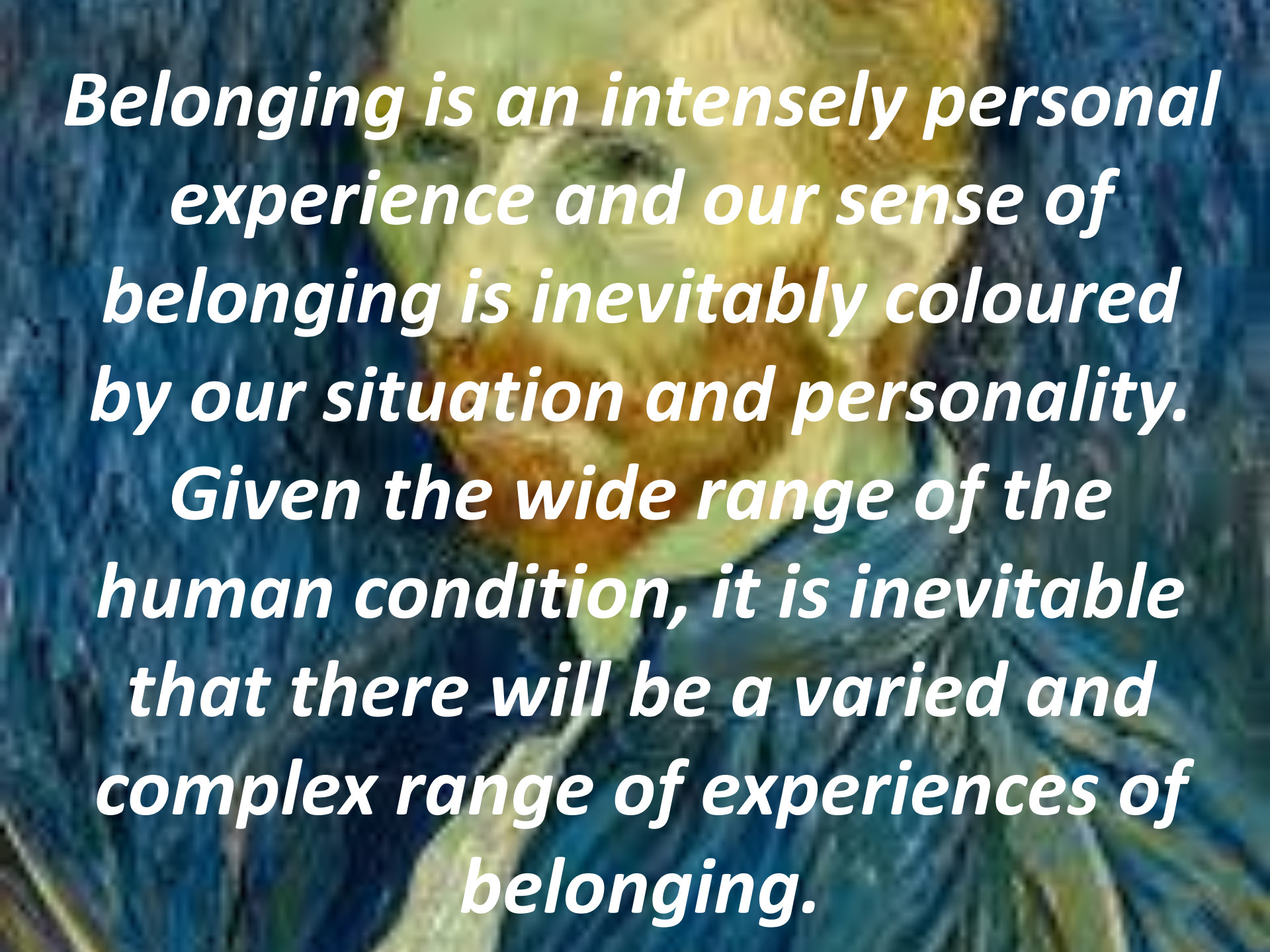
Enriching analytical skills

- Interrogating the composer's purpose and intended audience
- Composing expositions with a purpose
- Finding the emotive words or salient images first to uncover the meaning
- Highlighting key words
- Privileging ideas over techniques

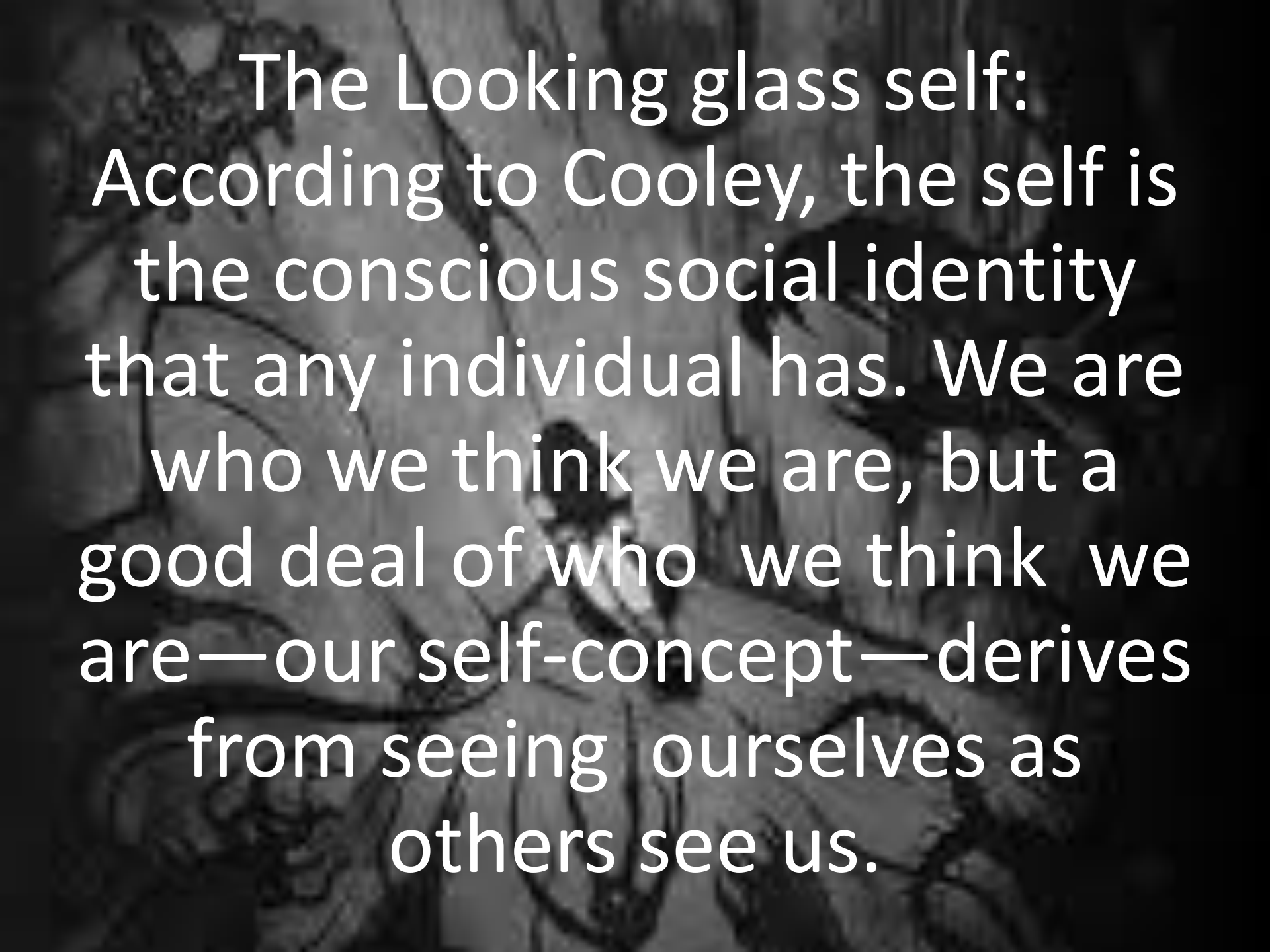




AOS: Belonging



Belonging is an intensely personal experience and our sense of belonging is inevitably coloured by our situation and personality. Given the wide range of the human condition, it is inevitable that there will be a varied and complex range of experiences of belonging.



The Looking glass self:
According to Cooley, the self is
the conscious social identity
that any individual has. We are
who we think we are, but a
good deal of who we think we
are—our self-concept—derives
from seeing ourselves as
others see us.

A person wearing a blue shirt is walking away from the camera on a path that leads into a wooded area. The scene is dimly lit, with a blueish tint, suggesting dusk or dawn. The path is slightly curved and leads into a dense forest of trees and bushes.

*We shall not cease from
exploration*

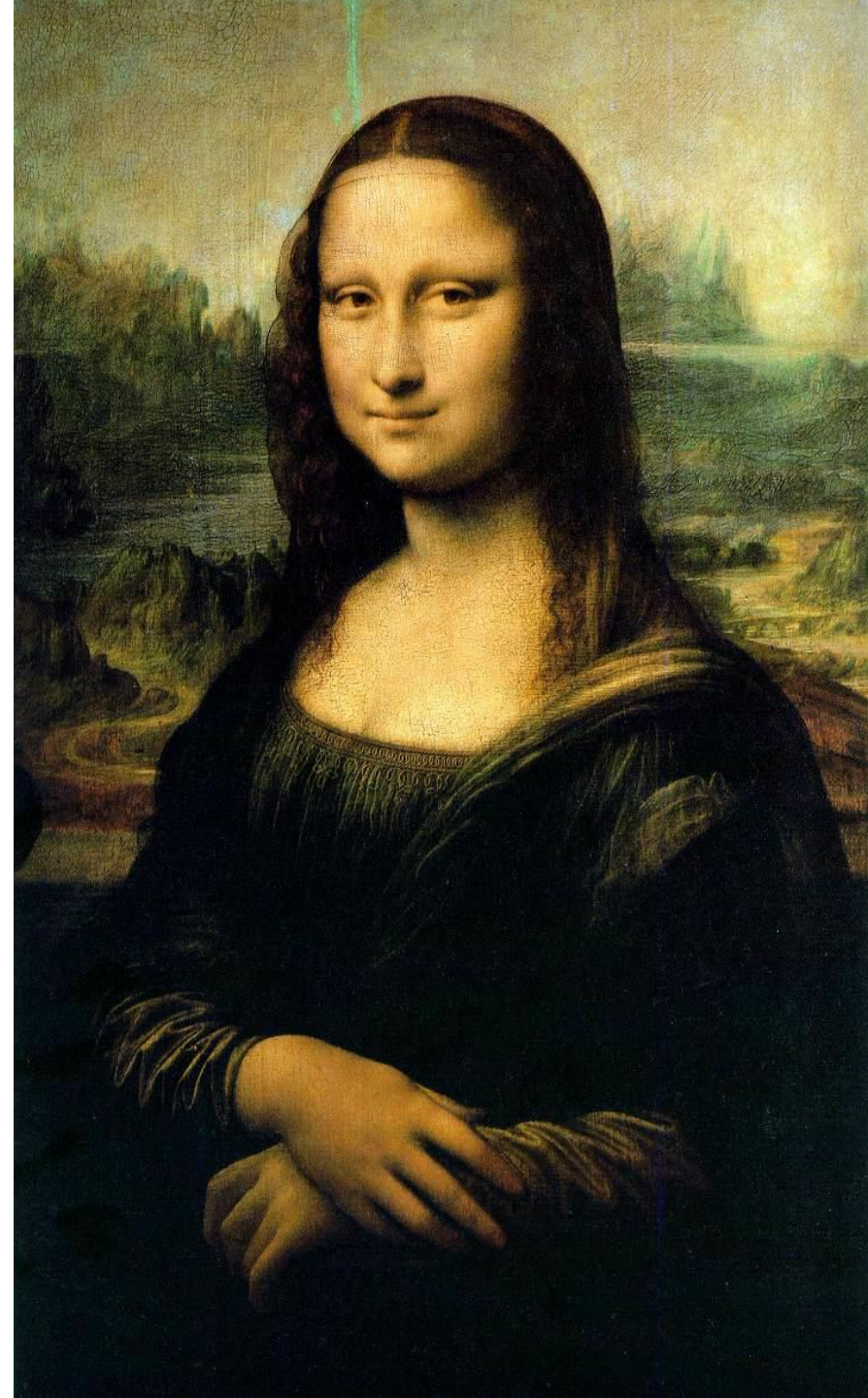
*And the end of all our exploring
Will be to arrive where we
started*

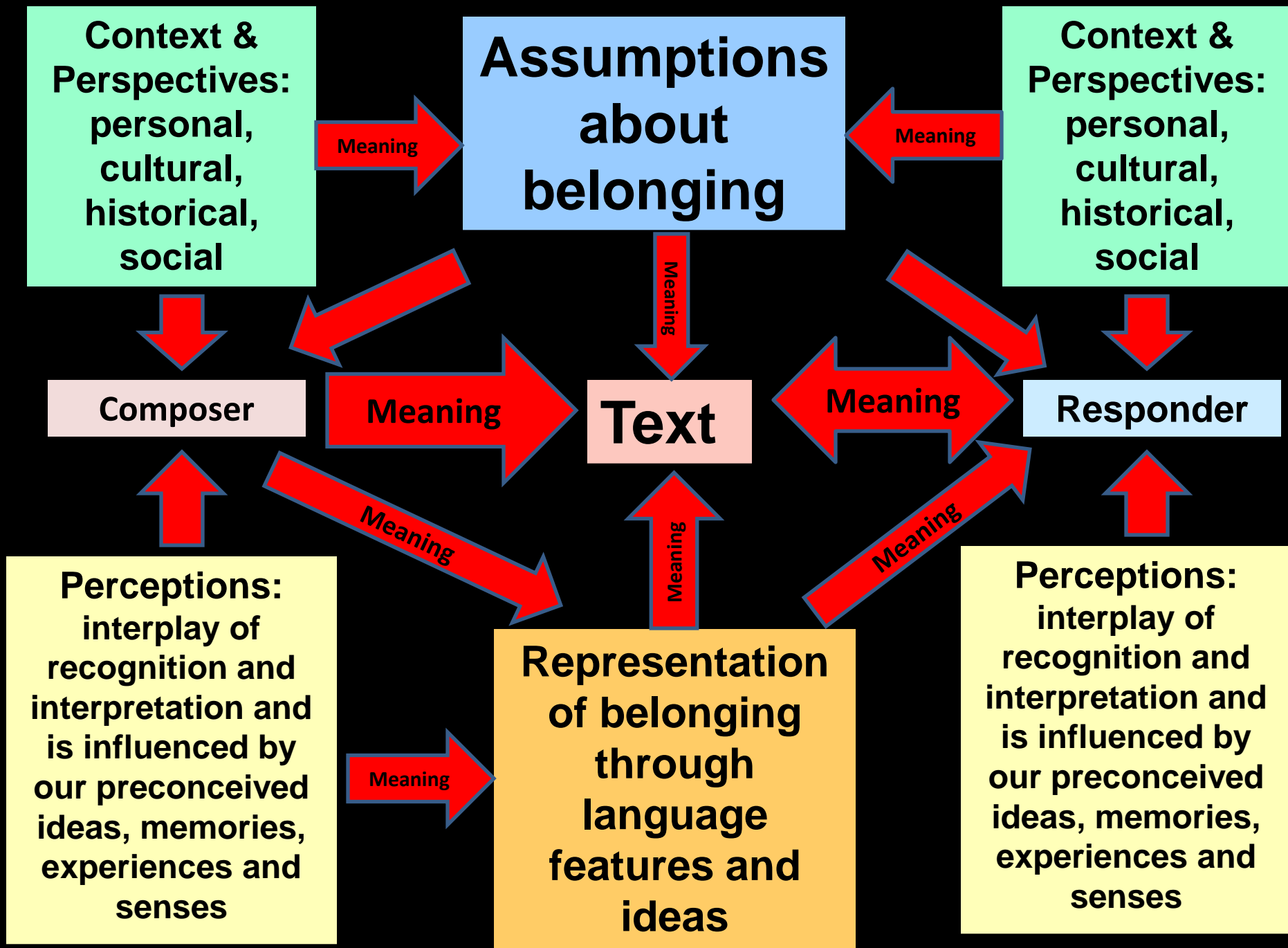
*And know the place for the first
time.*

TS. Eliot – ‘The Waste Land’

Belonging

- Ontological connection between belonging and identity.
- Who and what we are and the place and places we inhabit are mutually disclosing and mutually defining. People are involved fundamentally in the constitution of place, and places are involved fundamentally in the construction of persons.
- Both our identity and our belonging relate to our social, historical and environmental context.







The Rubric

- **Perceptions** and ideas of belonging, or of not belonging, vary.
- These perceptions are shaped within personal, cultural, historical and social **contexts**.
- A sense of belonging can emerge from the connections made with **people, places, groups, communities and the larger world**.
- Students may consider aspects of belonging in terms of **experiences and notions of identity, relationships, acceptance and understanding**.

The Concept of Belonging

- How do you view the notion of belonging?
- Do the texts invite you to belong to their worlds?
- How do the texts represent the concept of belonging?
- How do your perception and assumptions about belonging compare with that of the composers you are studying?
- Has your perspective been challenged or altered?
- What lines of argument have you developed as a result?

Theses

- Essential to develop at least four overarching theses or points of view
- A synthesis of the ideas you have gathered about belonging.
- Apply to all sections of Paper 1.





Theses

Belonging is
an
ambivalent
notion; a
dynamic state
of flux.





Theses

The greatest barrier to belonging is the self: our perceptions, assumptions and degree of self-efficacy act as enablers or impediments.





Theses

Belonging comes from within rather than without. To belong is to be. We cannot belong until we understand ourselves.



Theses

Place plays a fundamental role in the lives of human beings, it is the nexus of existence. Our physical, psychological and cultural connection to the world we move in impacts on our perception of belonging.



Theses

- We spend our lives trying to belong to self, a place and others, not realising that it is our perceptions and attitudes that enable us to belong.
- Belonging may be a fundamental human need but it also a choice.
- An individual's identity and notion of belonging to self and others is forged in relation to familial and cultural connections.

Hope is the thing with feathers

That perches in the soul

And sings the tune without the words



And never stops at all

Section 1: Reading Task

- *“Strong responses demonstrated perception and insight into the **ideas** embedded in the texts and supported a thesis with effective **textual evidence**.”*
- *“Weaker responses simply described the content of either the written or visual without linking them”*
- *“A discussion which focused primarily on language techniques often restricted the candidates’ opportunity to demonstrate their understanding of the ideas in the texts or to develop their ideas effectively”*



Reading Task

- The ideas!
- Composer's purpose and attitude towards belonging
- **How** language features, form and structure represent belonging
- How you respond **personally** to the ideas in the texts.





Reading Task

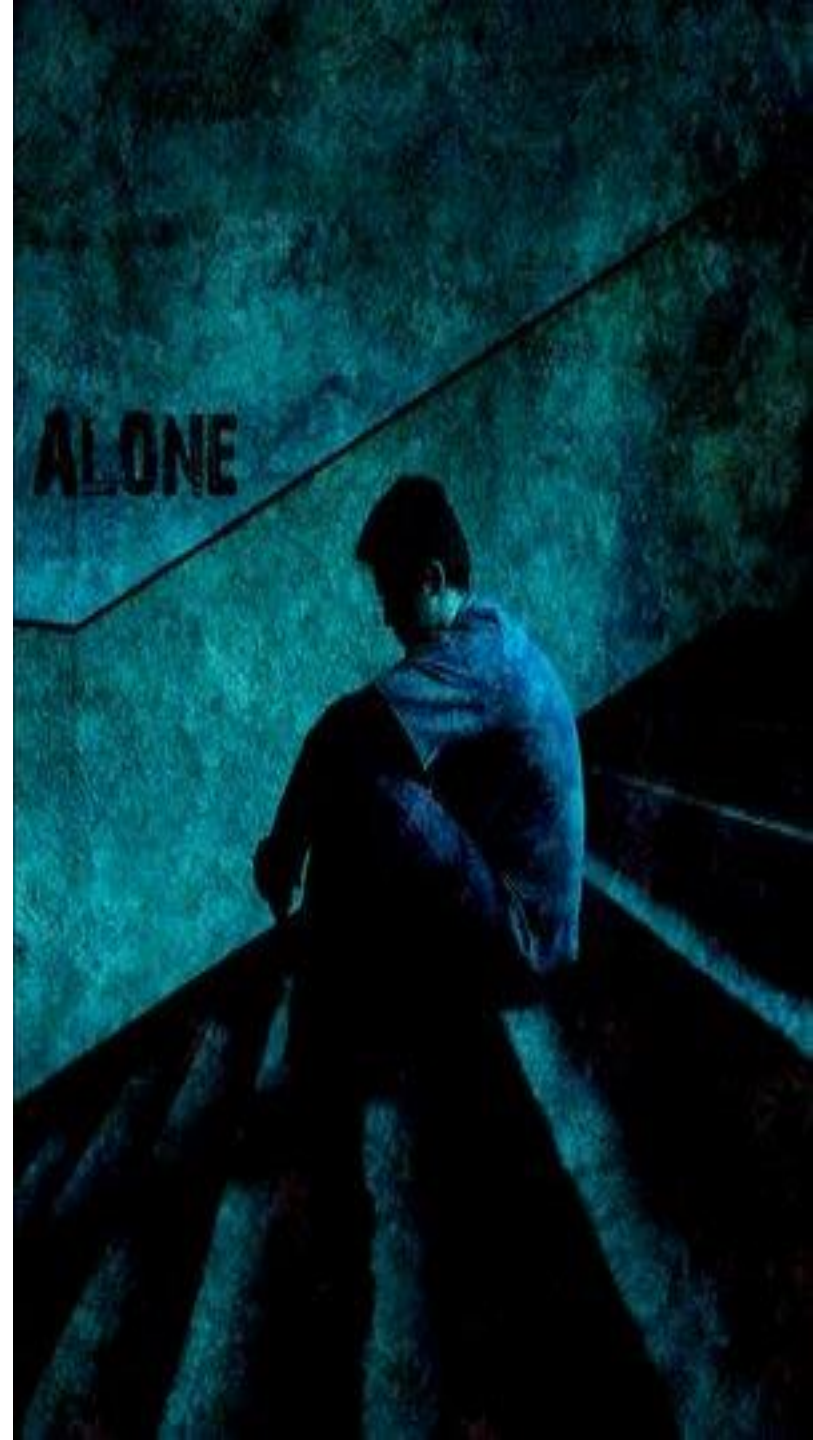
- Use 10 minutes reading time to look for the **overarching concept** or theme about Belonging
- Interrogate the **questions**.
- Check the **mark value**
- **Support** answers with examples and specific quotations.
- Read the **rubric** – this tells you what is being assessed.



Reading Task

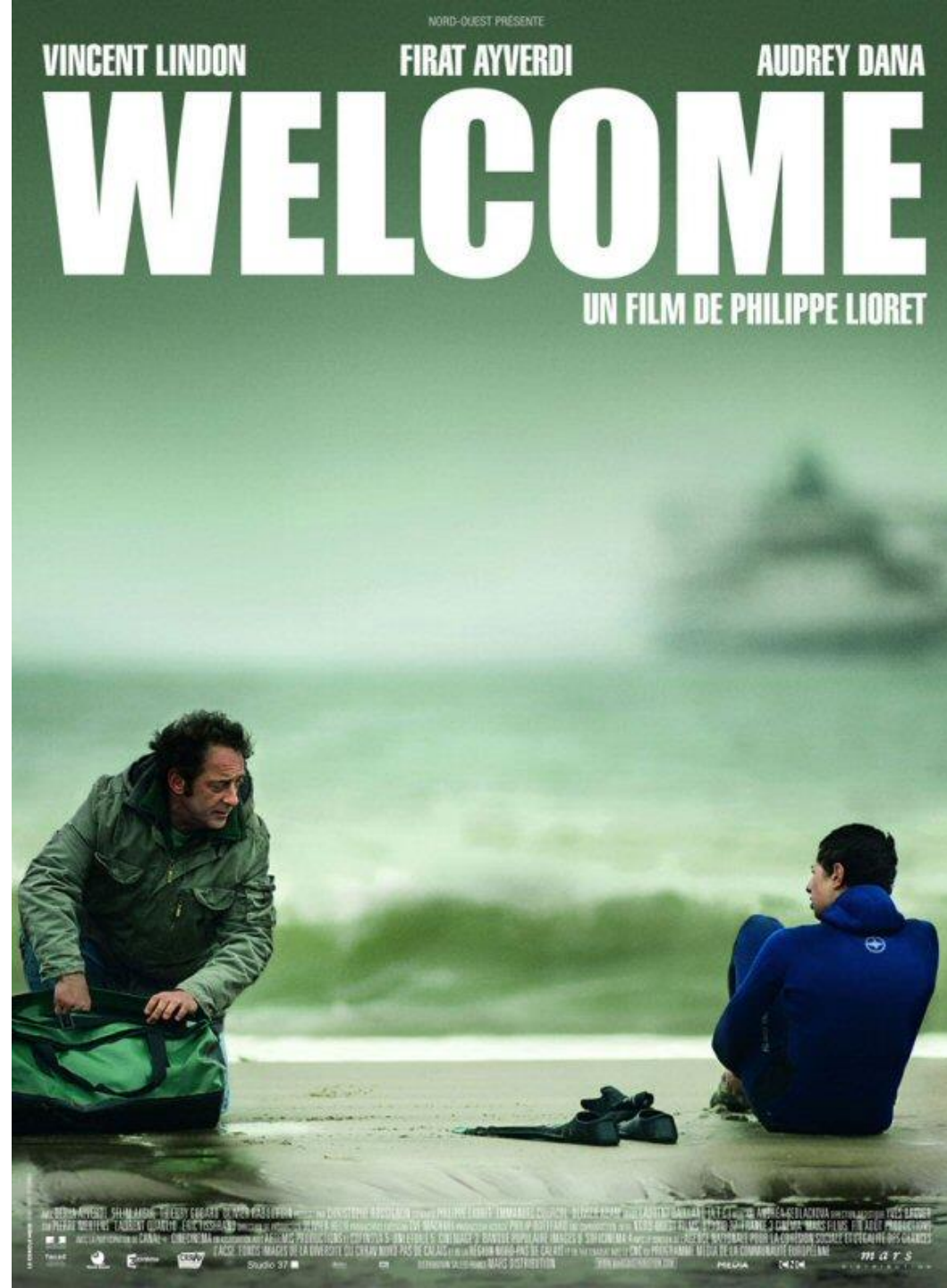
What is the question asking for;

- An idea about belonging? *Make sure that this is linked specifically to the text*
- An evaluation of how language or visual techniques shape meaning in a text? *Remember to clearly identify techniques and explain their effect*
- The unpacking of a concept? *Provide specific insights and supporting evidence*
- Evaluation or synthesis between texts?





- **Assumptions** about belonging that have shaped the representation.
- **Different perspectives** on belonging.
- **Synthesis** in final question





Synthesis Question

- A range of questions could be asked:
 - **Evaluative** (*In your opinion, which text was most effective in conveying an idea about belonging?*)
 - **Comparison** (*How did two of the texts convey different ideas about belonging?*)
 - **Concept** (*How did two of the texts reflect the importance of landscape to belonging?*)
- You need to write comprehensively (a page at the very minimum – two pages desirable).
- Discuss form and features of both texts supported by detailed references.
- You MUST address texts equally.

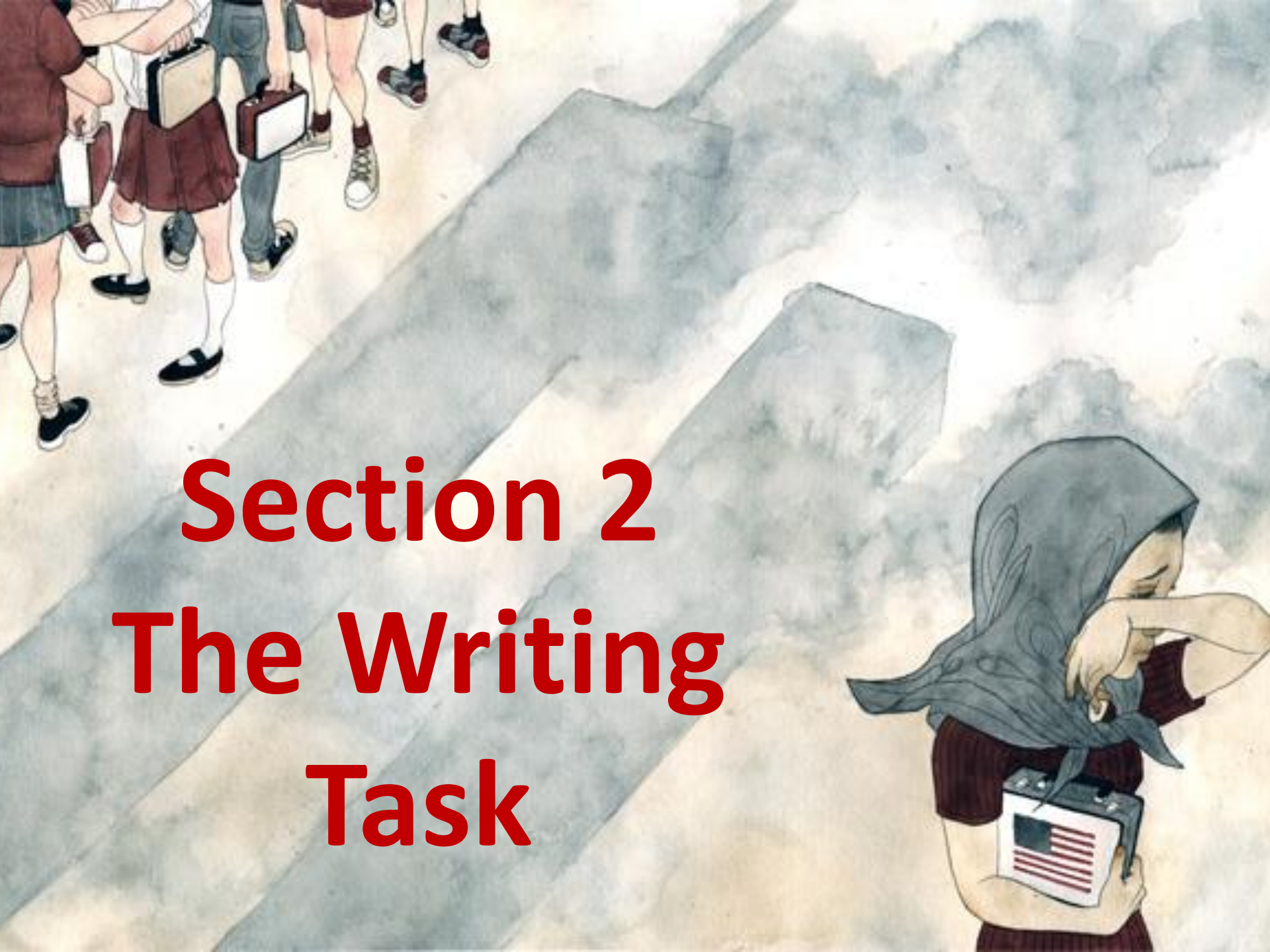
Synthesis Question

- **CONCEPT** driven
- Line of argument or **THESIS** in first topic sentence.
- Mini-essay
- **INTEGRATE, COMPARE** texts within paragraphs.
- End with an **EVALUATIVE** statement.



Section 2

The Writing Task



Imaginative Writing

- Writing is a craft that can be learned and transformed to become artistry!
- Explicitly focus on the craft and artistry!



Notes from Marking Centre



- *'responses displayed **originality** and **artistry** and the **mechanics** of language were applied skillfully.'*
- *'They explored the ways relationships contribute to a sense of belonging with insight, **complexity and/or subtlety**. These responses displayed originality and **artistry** and the **mechanics of language were applied skillfully**.'*

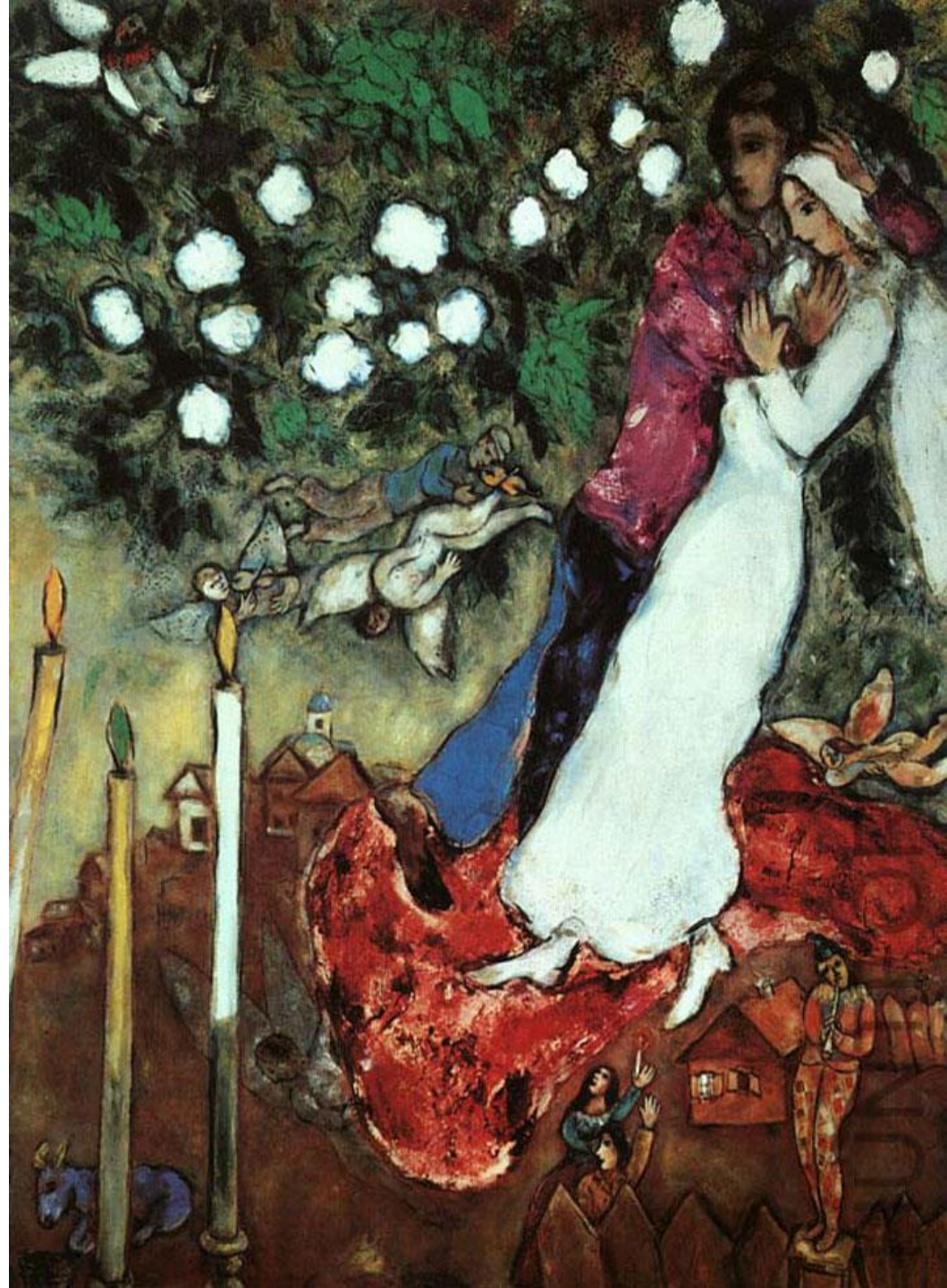
Writing Task

- **Audience:** Who is the text meant for?
- **Purpose:** Inform, entertain, persuade, educate...
- **Context:** Place, time, period?
- **Form:** Original and frames tension
- **Concept:** Overarching idea





- The art of the first and last lines!
- The details
- Setting – synaesthesia, colour, sounds...
- Verbal cinema





- **Voice:**

- Writing from experience
- Conviction
- Word choice

- **Subtlety:**

- Tension
- Ambivalence

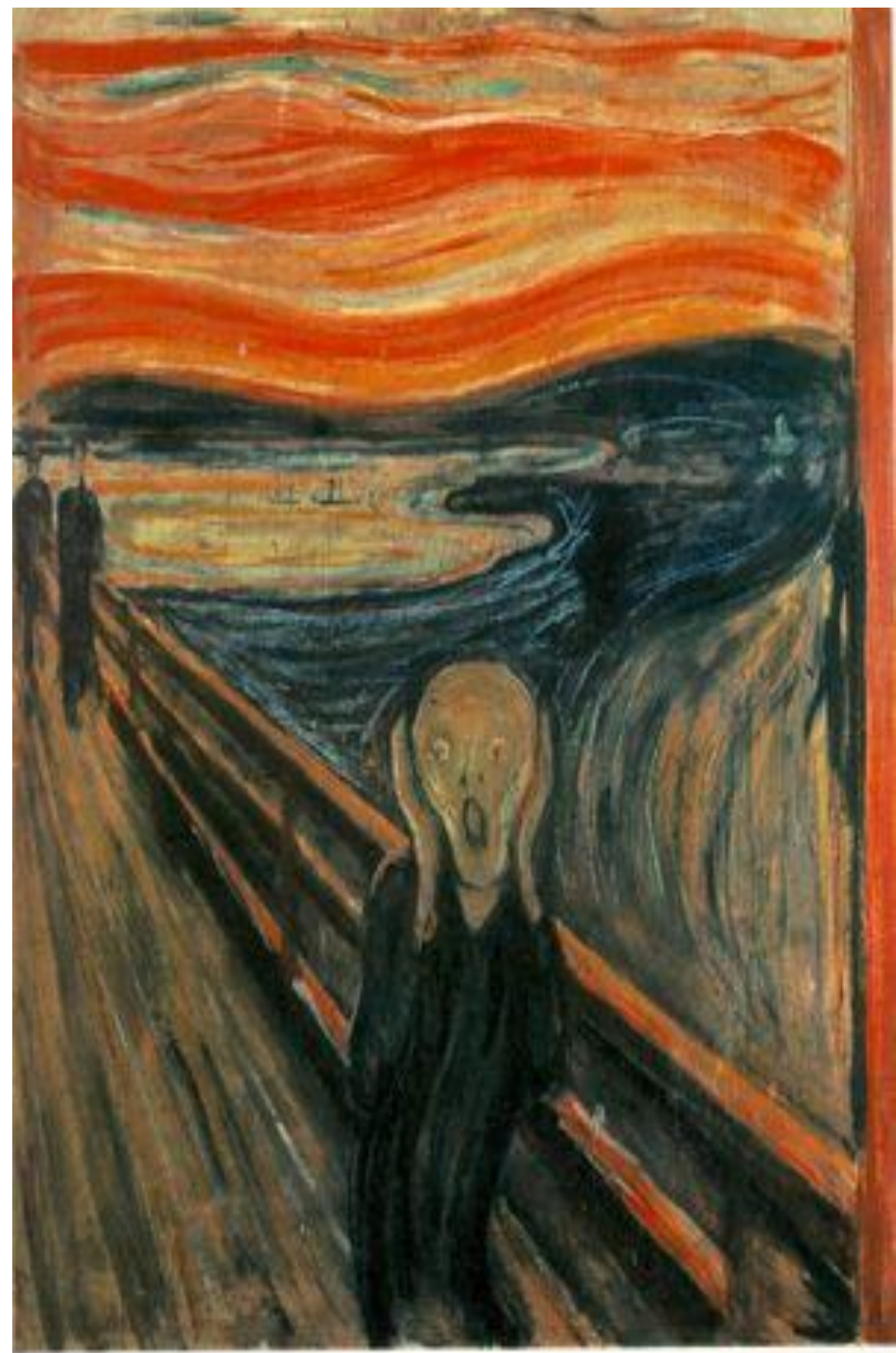
- **Structure:**

- Cyclical
- Flash back
- A fragment



Artistry

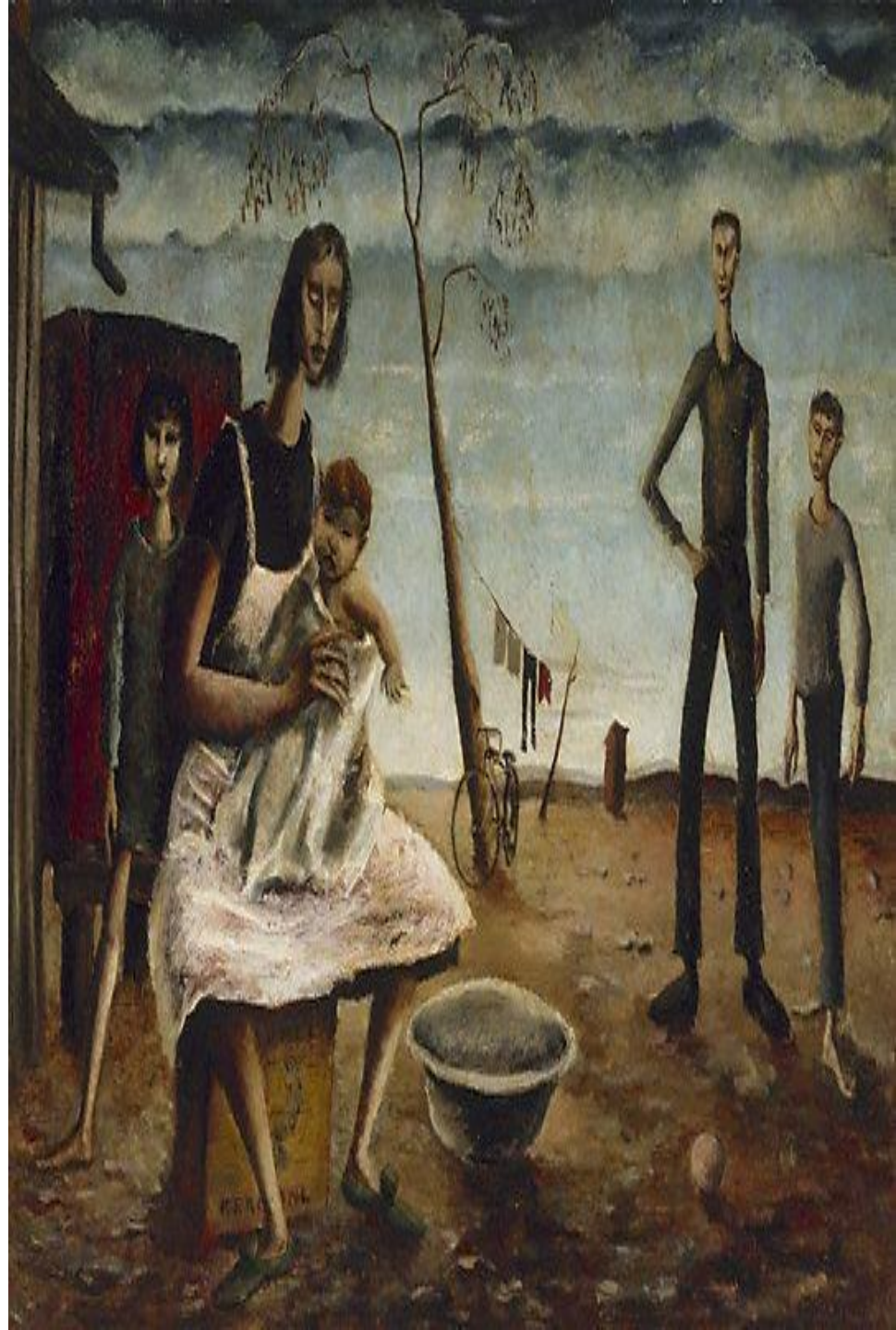
- **Mechanics:**
 - Syntax: varying length and beginnings
 - Lexical density
 - Imagery: figurative devices/synaesthesia
 - Sound: euphony, discordance, disruption
 - Verbs not adjectivous






■ Characterisation:

- Idiosyncrasies
- Complexity
- Perspectives and values
- Back story
- How they move and act in the setting
- Dialogue and voice
- Relationships
- Actions and consequences

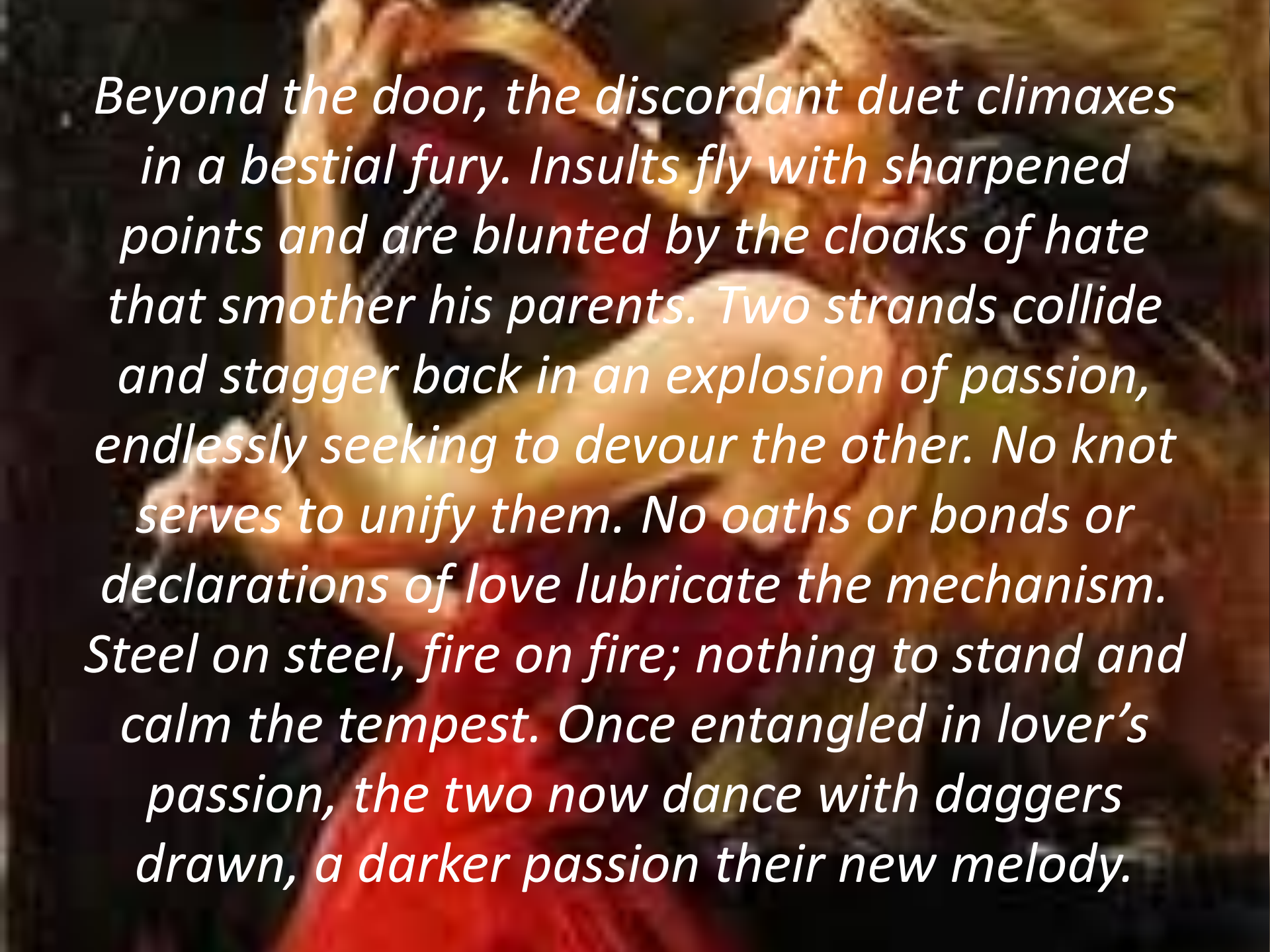




He starts to play. I gaze in fascination at his perfectly curved fingers and the flowing movements of his arms. His hands glide effortlessly over the keyboard whilst his core sways to and fro with the tempo of the music. The increasing dynamic stature, chromatic dissonances and the unresolved chord progressions – typical of my grandfather's naturalistic compositional style – lure me into the music. I am struck by the sheer dynamism of his posture; his entire self devoted to the release of passion through the weaving of his beautiful melodies, working to achieve a work of absolute perfection far surpassing Chopin's Etude. Notes on a page are being transformed into passions and emotions. The fire crackles with nervous excitement.



There's a nothingness on the horizon that watches and waits. Nothing. I turn around and look back at the empty beach. There is no other place I want to be. I see a set coming. Digging deep into the ocean I gain speed and push my way onto the wave. A great force pushes me on and on. A huge rush of adrenalin kicks in as I stand up and fly down the glassy face. For that split second nothing else matters. No thoughts in my mind about school or my future or anything. All that matters is here on this wave. I don't care what will come next...



Beyond the door, the discordant duet climaxes in a bestial fury. Insults fly with sharpened points and are blunted by the cloaks of hate that smother his parents. Two strands collide and stagger back in an explosion of passion, endlessly seeking to devour the other. No knot serves to unify them. No oaths or bonds or declarations of love lubricate the mechanism. Steel on steel, fire on fire; nothing to stand and calm the tempest. Once entangled in lover's passion, the two now dance with daggers drawn, a darker passion their new melody.



An approach

- Think of a memory from your own past, or a story that you have been told by someone who is important to you.
- Reduce this memory down to a single moment in time – isolate the most important part of the memory.
- Create a motif, or a recurring image for your memory. Consider what it represents about your memory: a mirror, locket, refrain from a song... The motif should represent a climax in your plot – a moment of truth or a central action.
- Flashbacks: Movement between childhood memories and the present.
- The story behind what is broken or missing...the missing leg of a teddy bear, the head that has been cut from a photo, an empty photo frame...

Activities

- Flash fiction – 50 words with a motif and key idea
- Recording writing
- 12 word stories
- A newspaper headline or recent event
- Haiku





Section 3

Critical Response

The texts of your own choosing
become the discriminators for your
response.



HSC Examination Rubrics

In your answer you will be assessed on how well you:

- demonstrate understanding of the **concept** of belonging in the context of your study
- analyse, explain and assess the ways belonging is **represented** in a variety of texts
- organise, develop and express **ideas** using language appropriate to audience, purpose and context

Section III: Extended Response

- Must demonstrate understanding of key concepts and ideas of belonging from the rubrics and through the response to the texts
- Develop theses or lines of argument
- Choose texts that connect with concepts



Notes from the Marking Centre

- *'Candidates who clearly understood the purpose of their texts were able to demonstrate **conceptual understanding** and respond personally.'*
- *'High-range responses ... displayed an ability to **evaluate** and **analyse**.'*
- *'an **insightful thesis**, which was **sustained** throughout the response through a **discerning** selection of textual detail... skilful integration of the analysis of both texts into the **conceptual framework** of their response was a distinguishing feature of highly developed responses. These responses were also marked by clear and purposeful control of language, with a **judicious** use of **related material**.'*

Extended Responses

- **Conceptual understanding:**
 - The thesis or line of argument
 - In response to the question
 - The framework and drivers for extended responses
 - Integrates the response
 - Support and challenge



Developing a Thesis

- Strong opening paragraph that introduces a clear line of argument or thesis that directly addresses the question.
- A response that is driven by a thesis connected to the question. Each successive point must further the thesis through textual analysis and support. Support or even challenge then thesis through the analysis of the text/s.
- Precise topic sentences that are connected to and build on the thesis.

Developing a Thesis

- The human experience: Overarching idea first....
- When developing theses students should consider that the notion of belonging is never fixed. It is constantly shifting depending on the individual's experiences, emotional state and relationships with self and others.
- They need to consider how humanity's flaws and qualities challenge and enrich belonging.
- Regard belonging as an ambivalent notion. Explore when and why individuals move between belonging, indifference and alienation.

Theses

- Overarching through the question to specific lines of arguments.
- Supporting the thesis with the reasons why the student has arrived at this point of view.
- At least two – three supporting arguments used to further the thesis that addresses the question in the essay.
- E.g. The greatest barrier to belonging is the self: our perceptions, assumptions and degree of self-efficacy.

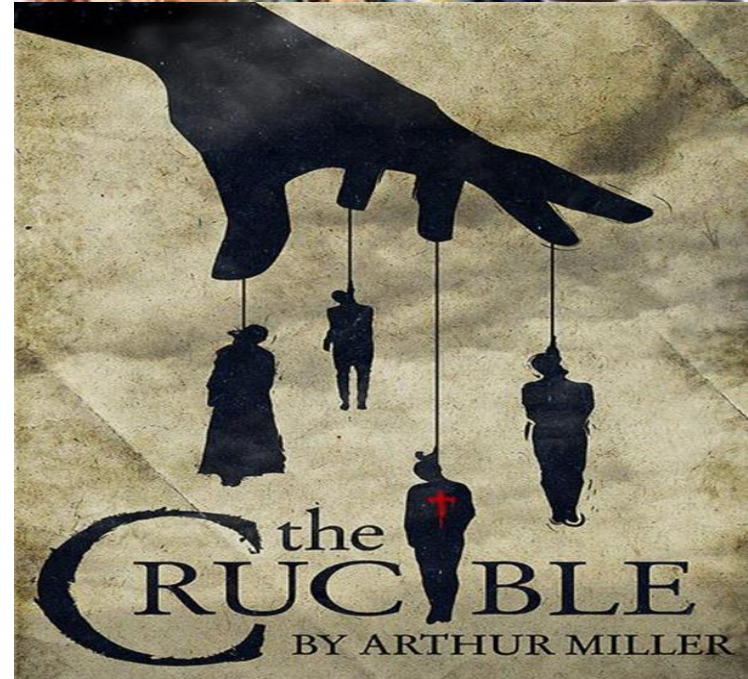


Developing a Thesis

- Judicious textual support: Detailed, relevant examples from the text/s rather than spurious, shallow examples.
- Supporting the analysis of language features with examples from the text/s and evaluating their impact on the responder. Never a shopping list of techniques!
- Begin with the idea, move to the textual detail and then analyse the language features and the meaning conveyed.

Cohesion

- Making connections between the texts through:
 - The thesis
 - Characters
 - The act of representation
- Connecting words:
Furthermore,
alternatively...



Extended Responses

- **Analyse:**
 - Begin with the idea or meaning first to avoid the shopping list
 - Explain and evaluate the meaning and impact of the feature
 - Integrate into the analysis and evaluation of the text/s



Suggested Approach

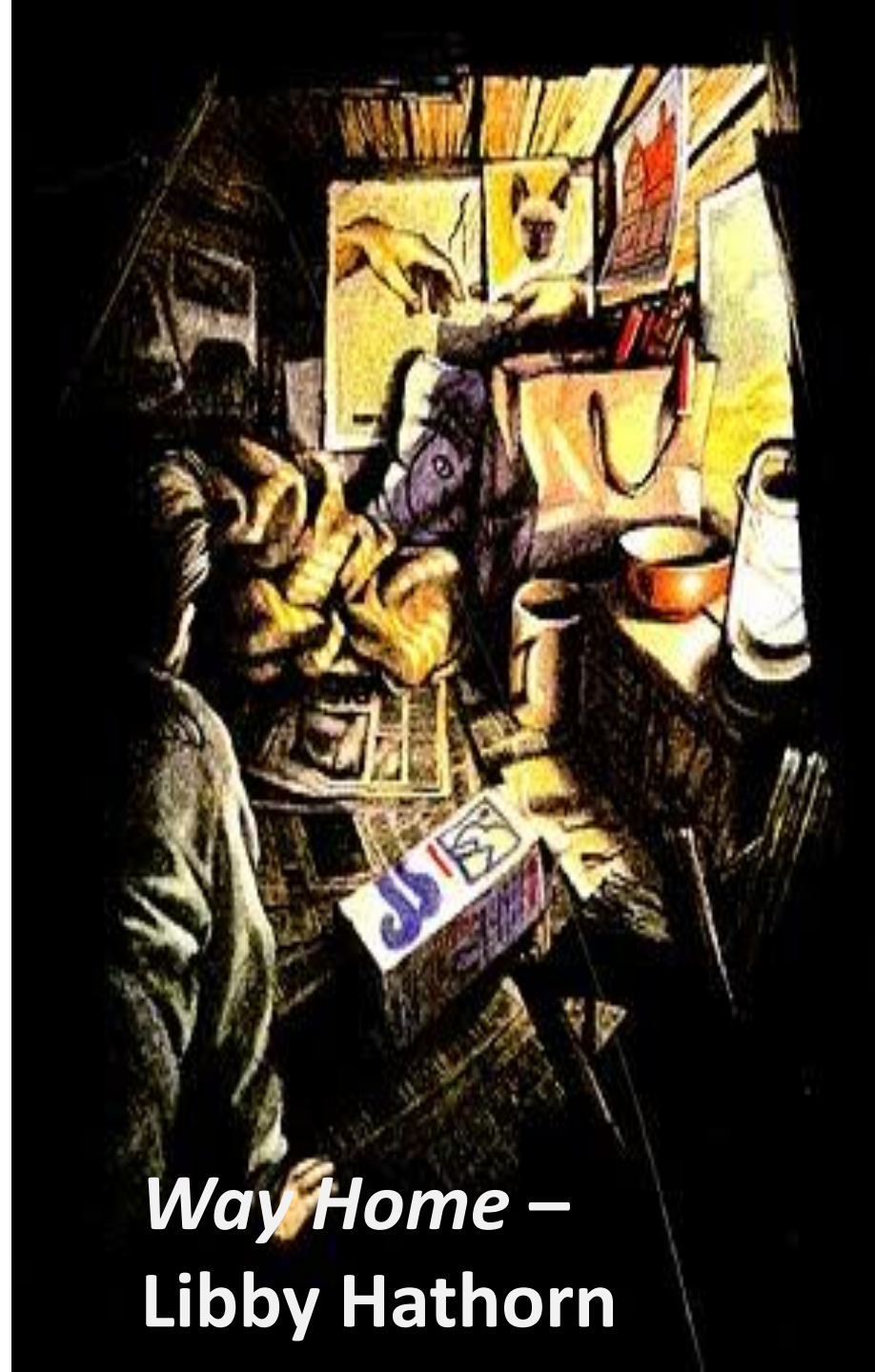
- **Paragraph 1:** Immediately address the question and introduce the thesis or line of argument that challenges or supports it. Provide at least one or two supporting arguments through an explanation of the thesis.
- **Paragraph 2:** Connect to the question and the thesis using a topic sentence. Then connect to the prescribed text by discussing whether the text supports or challenges the question. **Integrate** the significance of the composer's context and times, and his or her perspectives, and how these influence the text's representation of belonging and the underlying assumptions of the text about belonging.

Suggested Approach

- **Paragraphs 3 - 5:** Connect the topic sentence to the previous paragraph and build on the thesis. Use the question and the associated thesis or line of argument to discuss those aspects of the text that are relevant. Integrate an analysis of the textual features and details that convey belonging. Use quotes from the text, but don't use lengthy quotes that are not explained or linked to your discussion. Make connections with one or more of the other texts through the thesis, characters' responses to belonging or language features used to represent belonging.

Texts of own Choosing

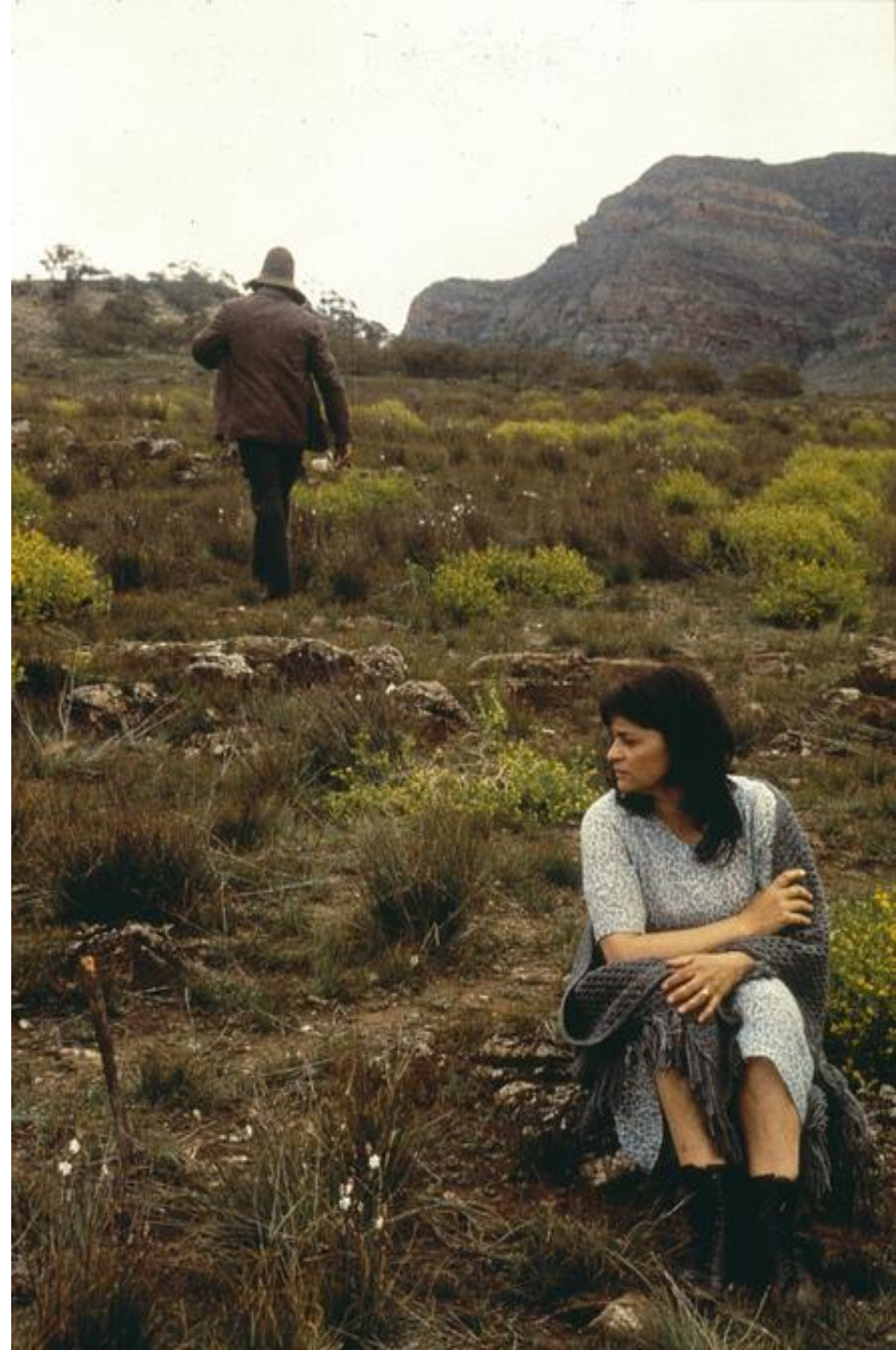
- Discerning choice of related material that enhance and strengthen the argument through subtle comparison or stark contrast.
- Enable the student to support and challenge the theses or lines of argument
- The discriminator!!



Way Home –
Libby Hathorn

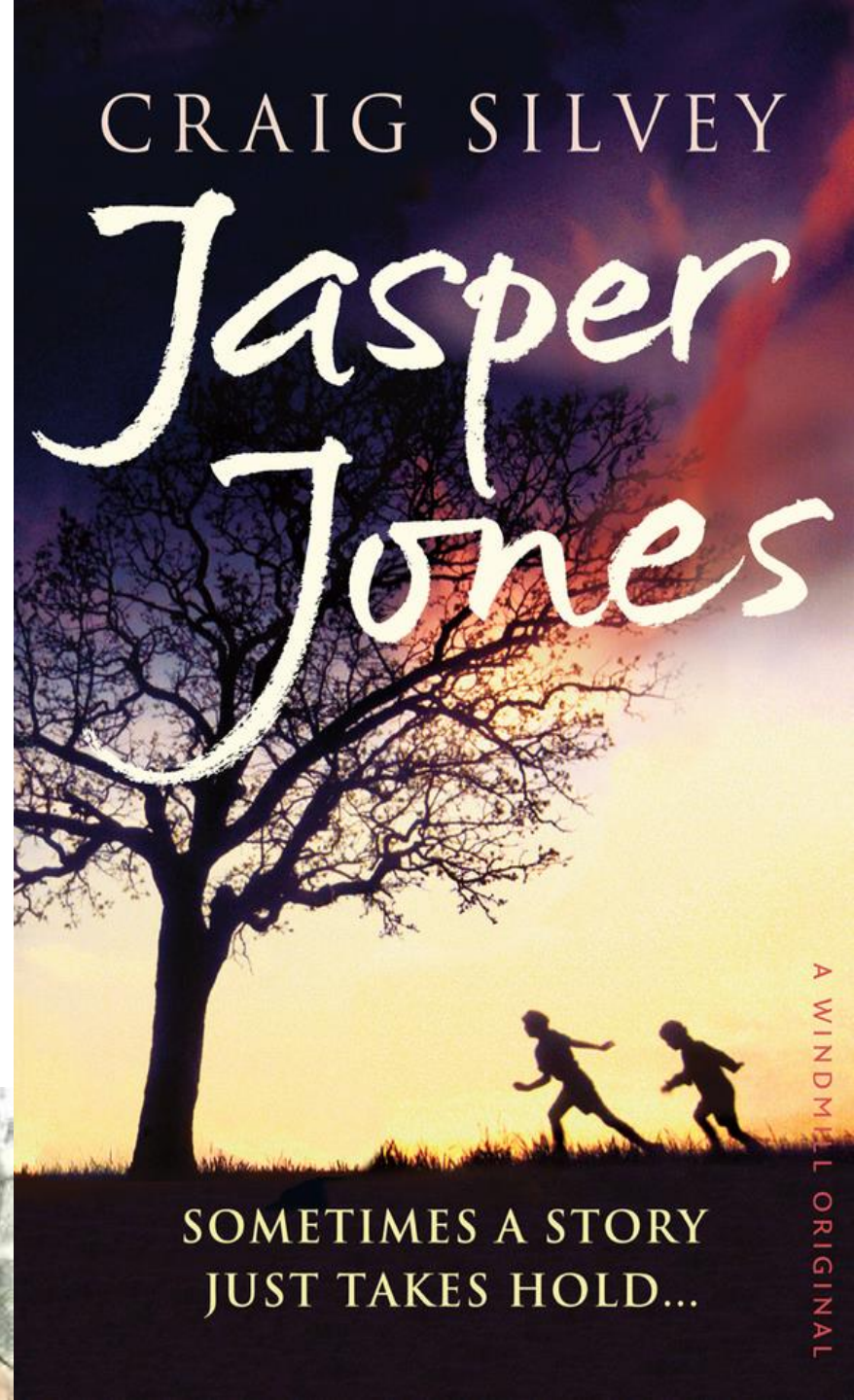
Related Texts

- ***One Night the Moon***: Prejudice destroys all hope of a family being reunited.
- ***Beneath Clouds***: A community divided by racism.
- ***The Island***: Unquestioning conformity and mob rule in its most ugly and destructive form.
- ***Apocalypse Now***
- ***Black Balloon***
- ***Che***
- ***The Lost Thing***



Related Texts

- Archie Roach: *'Down City Streets'*
- *Catcher in the Rye*: Holden chooses alienation because of the phoniness of others.
- *Jasper Jones* – Craig Silvey: *'I think Jasper Jones speaks the truth in a community of liars.'*
- [TS.Eliot](#): *'The Waste Land'*
- Tim Winton: *The Turning* – short stories



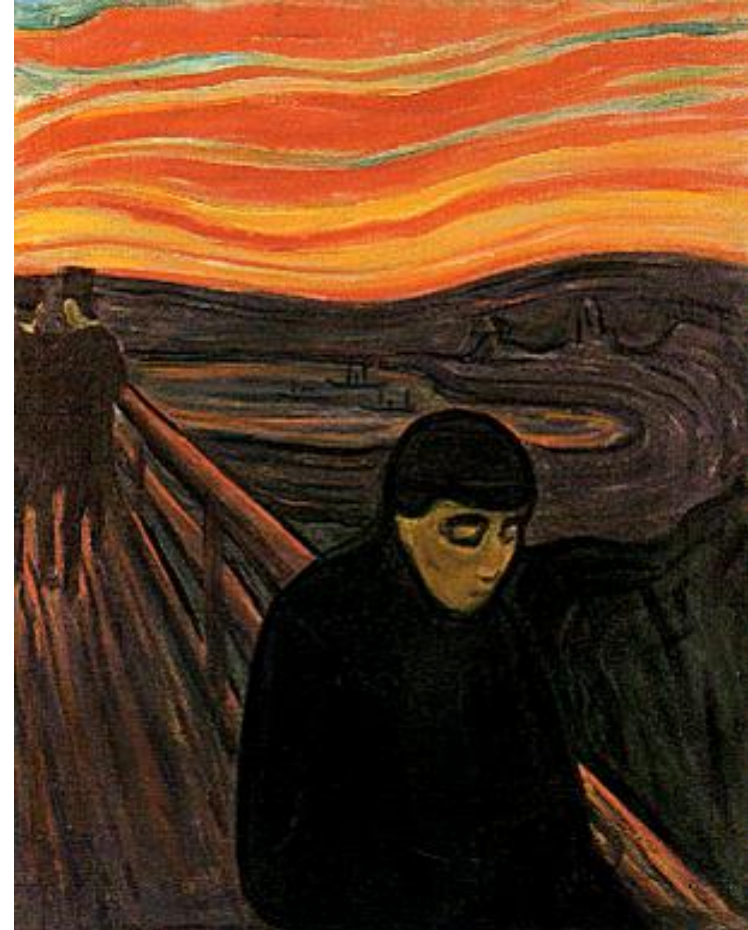
Related Texts

- *Social Network*: How relationships strengthen and challenge the notion of belonging.
- Robert Gray's poetry: 'Journey the North Coast', 'Diptych', 'The Meatworks'
- Archie Roach's songs and poetry: 'Took the Children Away'...racial barriers
- *Whale Rider*: Gender barriers
- *A Beautiful Mind*: Barriers and obsessions
- *God of Small Things* - Arundhati Roy



Related Texts

- 'Despair' & 'Scream' – Edvard Munch
- *Love and Honour'* - Nam Le
- *Namatjira* - Scott Rankin
- *The Life Of Pi* – Yann Martel
- *The Bell Jar* – Sylvia Plath
- *Secret Lives of Others*
- *Skin*
- *Death of a Salesman* – Arthur Miller
- *Five Bells* – Gail Jones
- 'Vincent' – Don Maclean
- *Slum Dog Millionaire*
- *Persepolis*





Resources

- Australian Screen: film clips:
<http://aso.gov.au/titles/alpha/A/>
- <http://www.the-chimaera.com/May2008/Theme/Preface.html>
- <http://www.insidebreak.org.au/belonging/>
- <http://hscbelonging.wordpress.com/2009/12/01/belonging-to-a-place/>

Feelings of belonging are constantly changing due to societal pressures and expectations. Some individuals choose to change personally to conform and belong or to stand alone. This concept of belonging is conveyed through the representations of people and their relationships with others and the larger world in the play *The Crucible* and the film *Social Network*. Strong individuals choose not to belong to a society to preserve their individual and professional identity, and this can either enrich or challenge the values of a community or group.

An individual may choose or be forced to not belong to society in order to preserve their identity and core values. Belonging is such an innate driving force, yet some individuals such as John Proctor in *The Crucible* because of a repressive and tragic context deliberately suppress this drive and choose alienation from society to find a more acceptable way to belong spiritually, ethically and morally to family, friends and self.

Strategies

- 60-second presentations about the most significant concept
- Suite of poetry
- Hot-seating characters' perceptions of belonging
- Learning objects



Distinctively Visual



Henry Lawson's short stories and related texts

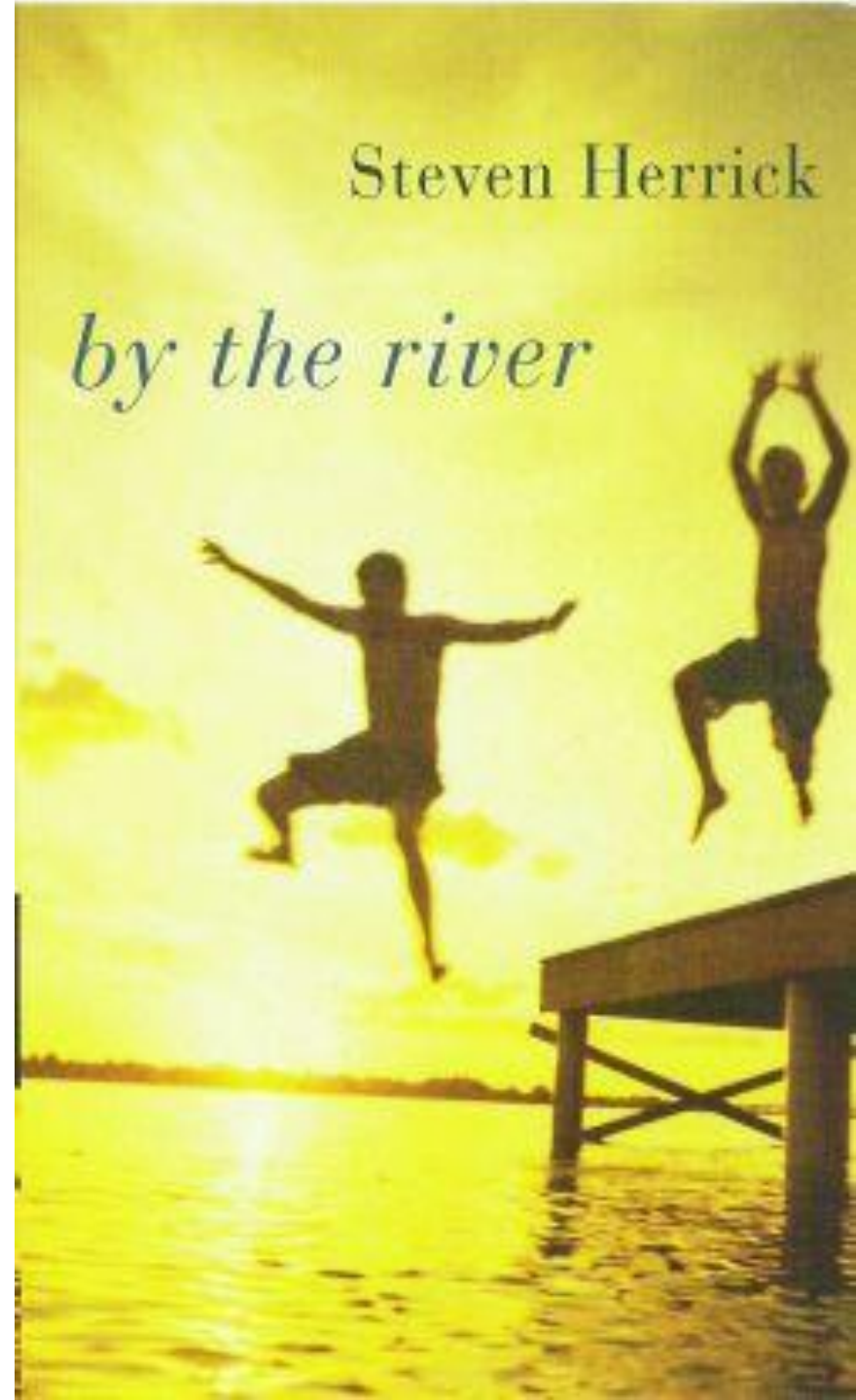
Landscape

- Place defines and shapes us
- Harsh, vast and dry
- Isolated and dangerous
- Water offering life and renewal



By the River

- Steven Herrick's verse novel
- *Brown*
was dry grass all summer,
a dead snake,
cane toads squashed flat,
our house smeared in oil;
nothing that lives,
nothing that shines.



Films

- *No Country for Old Men*
- *True Grit*
- *The Road*
- *The Life of Pi*
- Australian Screen:
film clips:
<http://aso.gov.au/titles/alpha/A/>



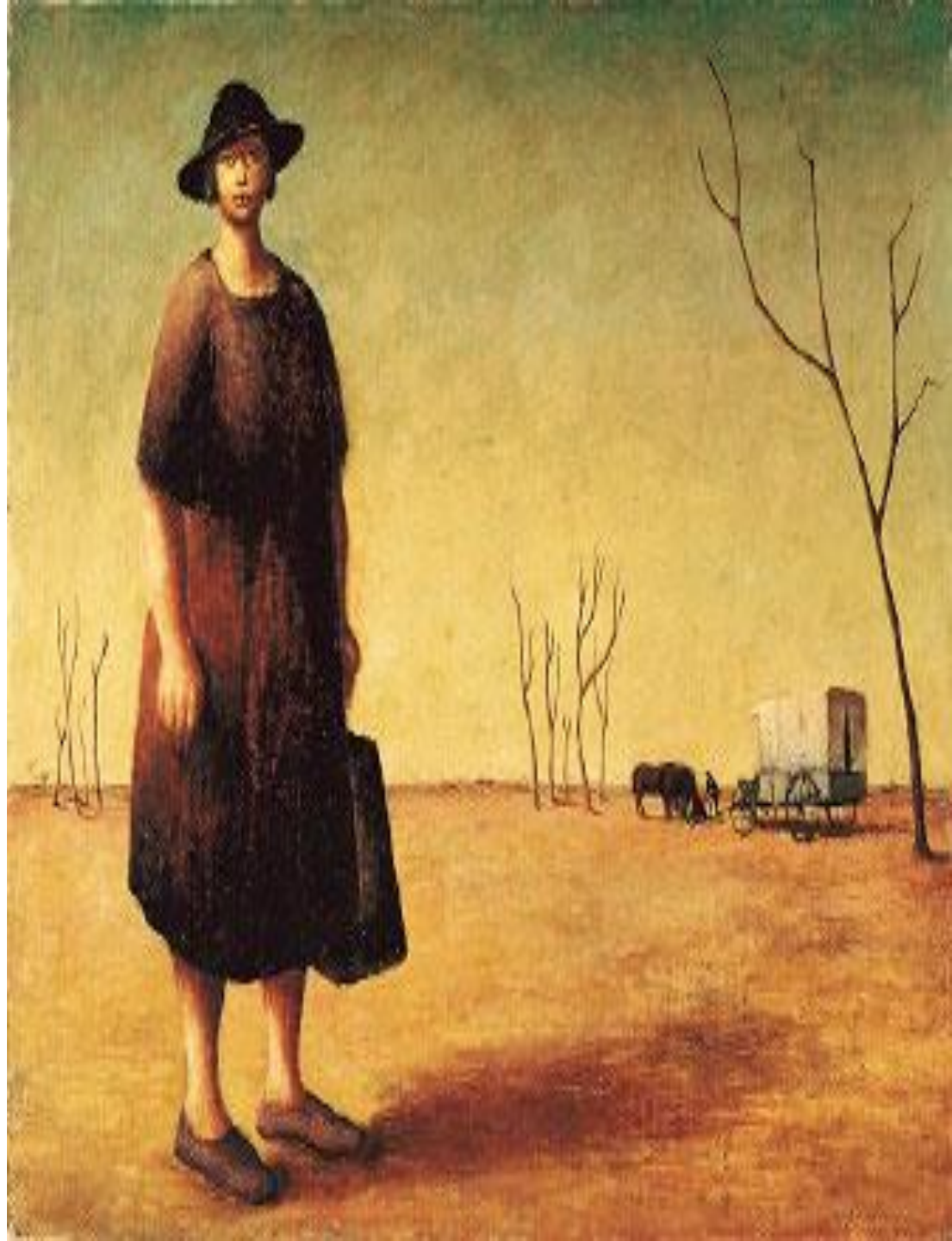
Songs

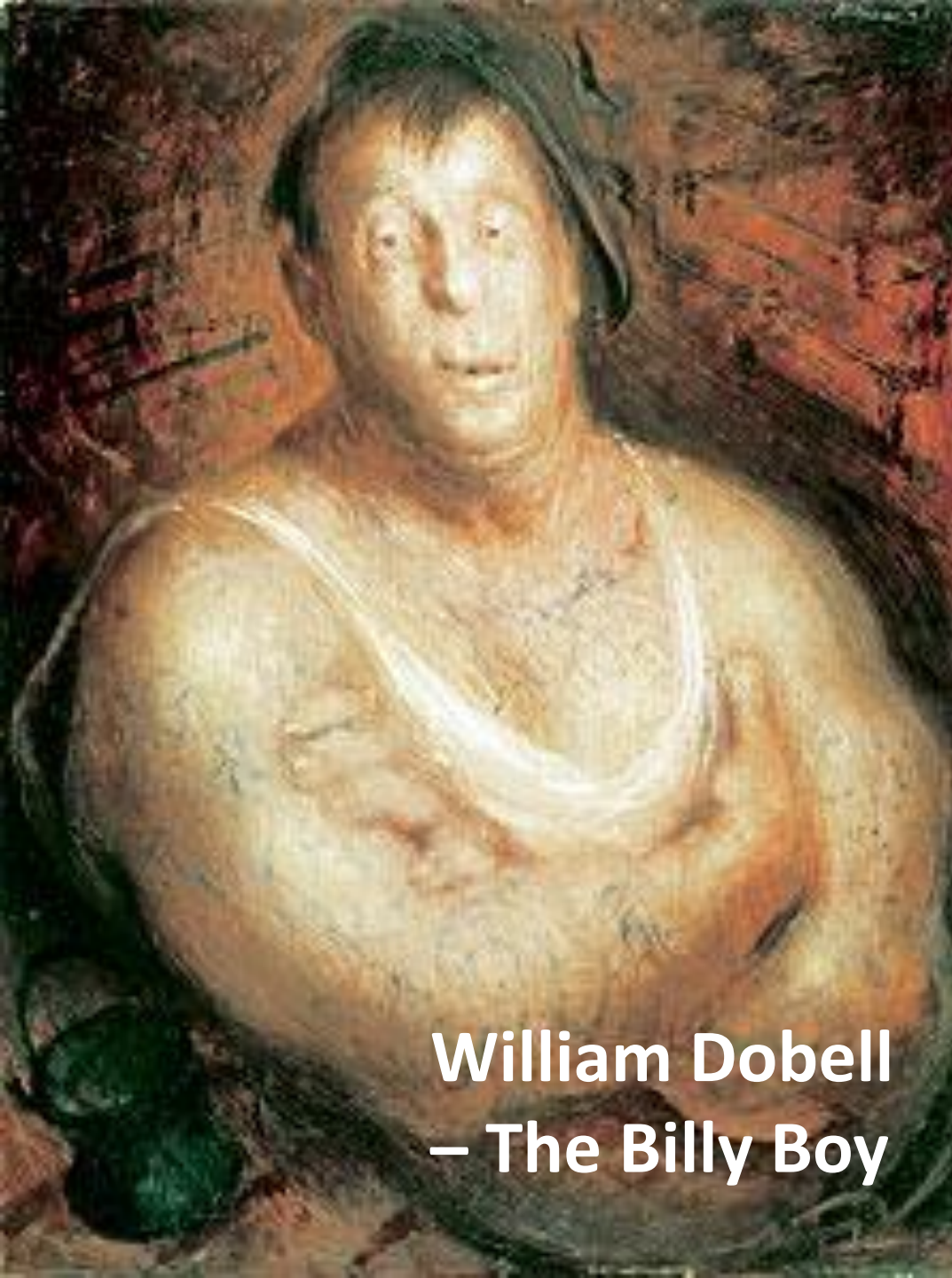
- 'Sounds of then' -
<http://www.youtube.com/watch?v=tSxnvQeqnsE> – gangajang
- 'Droving Woman' – Paul Kelly -
<http://www.youtube.com/watch?v=5fm27zZ4psw&feature=fvsr>



People

- Stoic, courageous and strong
- Resilient and feisty women
- Accepting and convivial men





**William Dobell
– The Billy Boy**

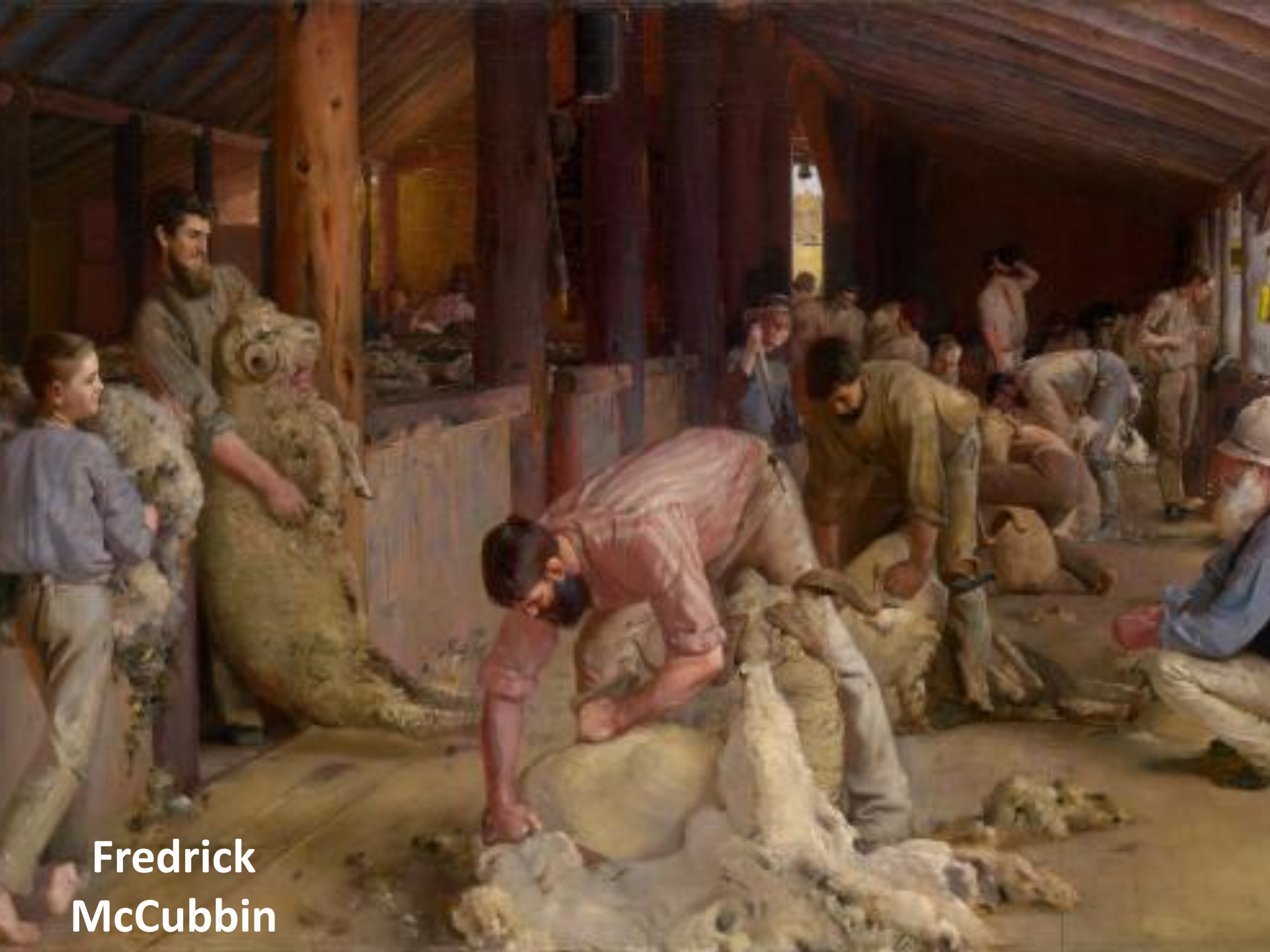


**Sydney Nolan –
Ned Kelly**



Fredrick
McCubbin





Fredrick
McCubbin



Charles Blackman

Metho Drinker – Judith Wright

Under the death of winter's leaves he lies
who cried to Nothing and the terrible night
to be his home and bread. "O take from me
the weight and waterfall ceaseless Time
that batters down my weakness; the knives of light
whose thrust I cannot turn; the cruelty
of human eyes that dare not touch nor pity."
Under the worn leaves of the winter city
safe in the house of Nothing now he lies.

His white and burning girl, his woman of fire,
creeps to his heart and sets a candle there
to melt away the flesh that hides from bone,
to eat the nerve that tethers him in time.
He will lie warm until the bone is bare
and on a dead dark moon he wakes alone.
It was for Death he took her; death is but this;
and yet he is uneasy under her kiss
and winces from that acid of her desire.





Bullocky – Judith Wright

**Beside his heavy-shouldered team,
thirsty with drought and chilled with rain,
he weathered all the striding years
till they ran widdershins in his brain:
Till the long solitary tracks
etched deeper with each lurching load
were populous before his eyes,
and fiends and angels used his road.**

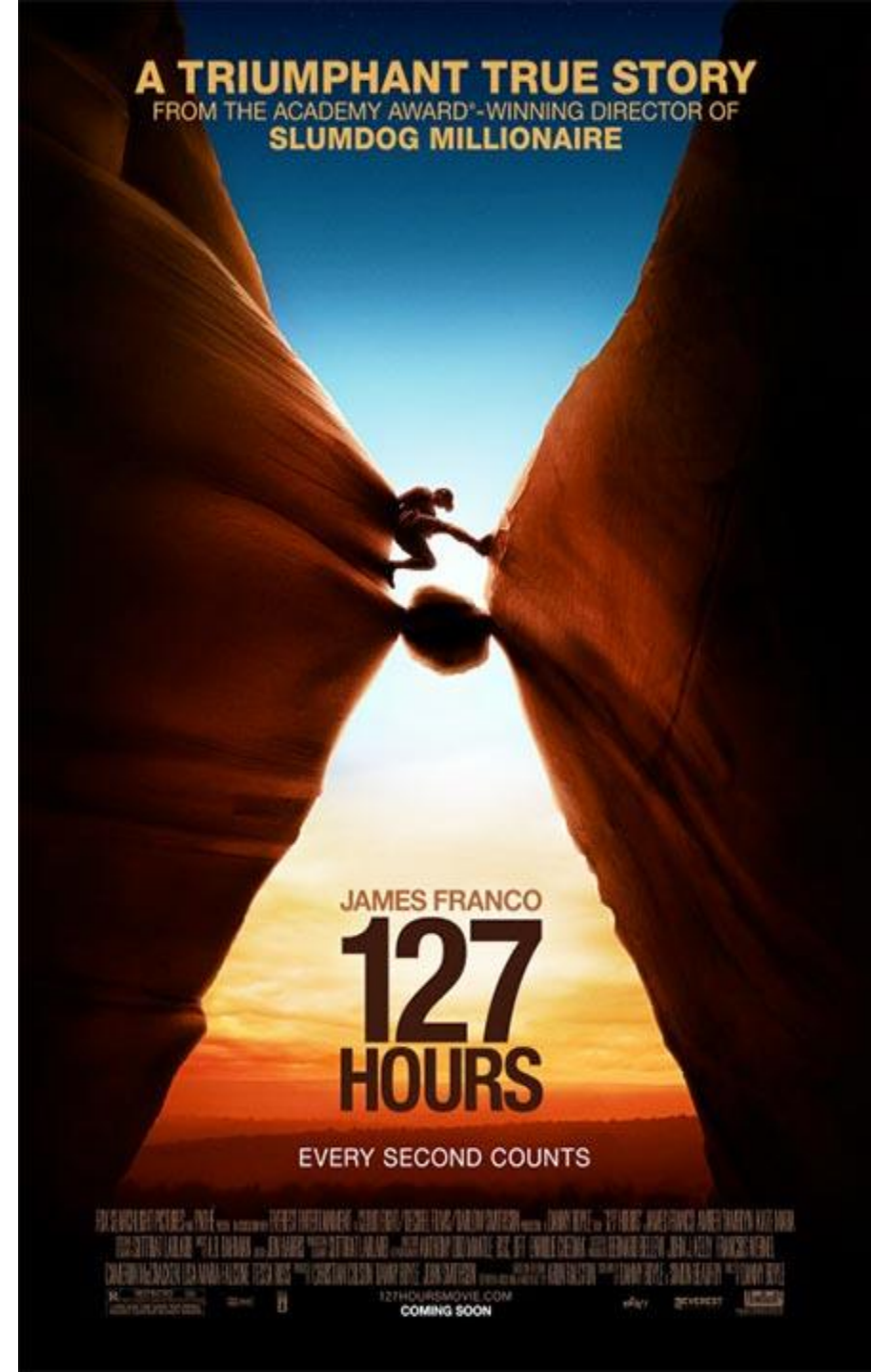
Night Ride – Kenneth Slessor

Gas flaring on the yellow platform; voices running up and down;
Milk-tins in cold dented silver; half-awake I stare,
Pull up the blind, blink out - all sounds are drugged;
the slow blowing of passengers asleep;
engines yawning; water in heavy drips;
Black, sinister travellers, lumbering up the station,
one moment in the window, hooked over bags;
hurrying, unknown faces - boxes with strange labels -
all groping clumsily to mysterious ends,
out of the gaslight, dragged by private Fates,
their echoes die. The dark train shakes and plunges;
bells cry out, the night-ride starts again.
Soon I shall look out into nothing but blackness,
pale, windy fields, the old roar and knock of the rails
melts in dull fury. Pull down the blind. Sleep. Sleep
Nothing but grey, rushing rivers of bush outside.
Gaslight and milk-cans. Of Rapptown I recall nothing else.



Films

- *Of Mice And Men*
- *To Kill a Mocking Bird*
- *O Brother Where Art Thou*
- *127 Hours*
- *Yolongu Boy*
- *Storm Boy*



Songs

- 'On Raglan Road' – Sinead O'Connor - <http://www.youtube.com/watch?v=T6zqb3gf5aA&feature=related>
- 'Streets of London' – Ralph McTell - <http://www.youtube.com/watch?v=DiWomXklfv8&feature=related>



Module A

Exploring Connections

- How **meaning** can be shaped and **reshaped** by considering **connections** between texts
- Understanding of **values** and **context**
- Connections between **contexts, values, ideas,** and the use of **language forms and features**

Texts in Time

- How **similar content** in a pair of texts composed in different times and contexts is treated
- Treatment may reflect **changing values** and **perspectives**
- Compare **values, ideas and language forms and features**
- Understanding of **meaning** and **significance** of each text

Module A

For Module A, it is essential to be aware of:

- The **ideas** and **values** that are conveyed in each text
- The **context** of each text and how this has contributed to shaping the ideas and values in each text
- The **form** and **genre** of the text
- **How** specific textual features and techniques have contributed to shaping meaning in each text
- The similarities and differences in the way ideas are conveyed in each text.

- “Both *Blade Runner* and *Frankenstein* question what it means to be human.” Evaluate how this question is explored in both texts and what meaning you have arrived at from this evaluation.

Discuss the context and values and what is being said about humanity in the 19th and 20th century

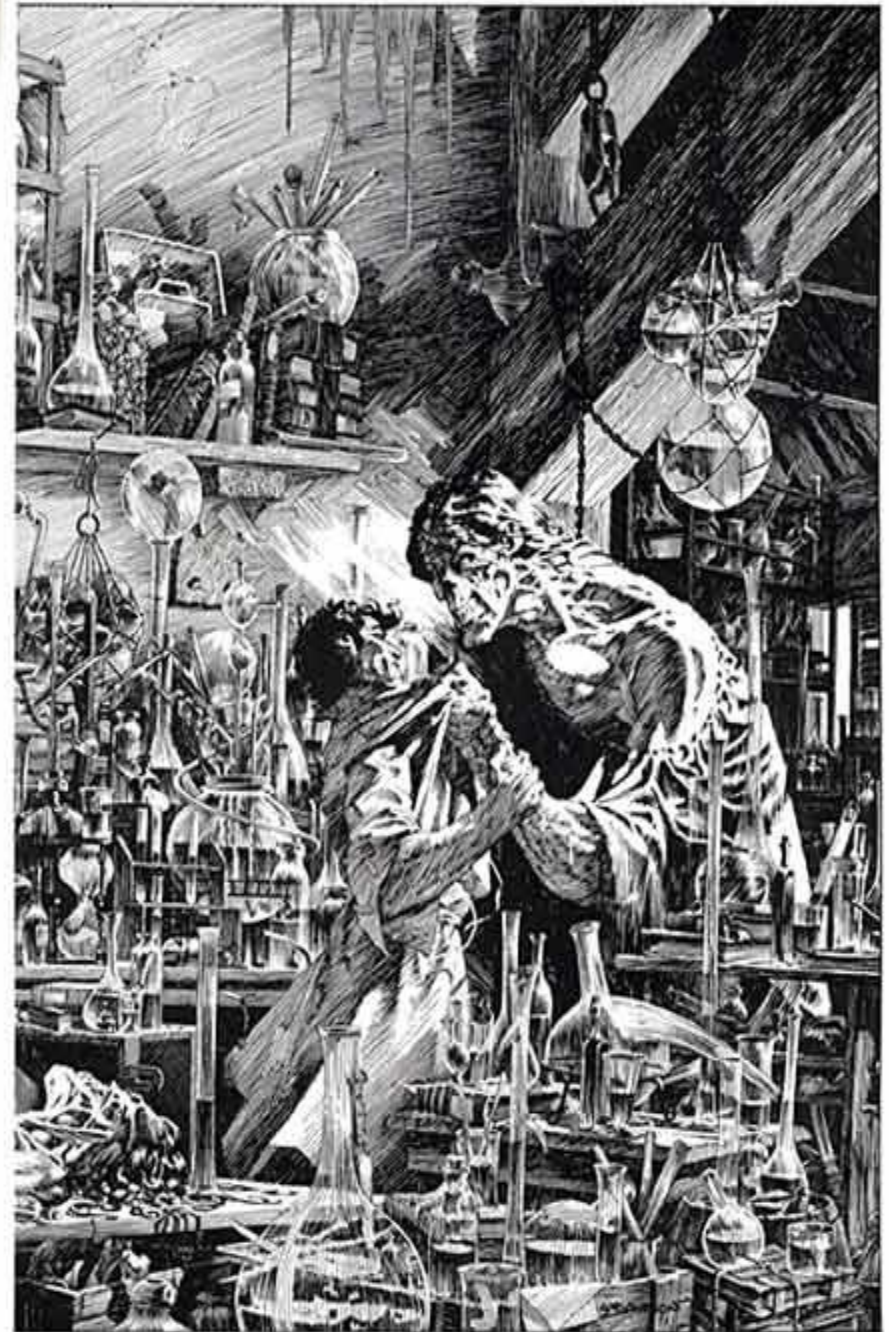
Humanity : imagination and intelligence, ambition and ego...

Analyse in an integrated comparison and contrast the creators and the creations , and the ideas that are conveyed about what it means to be human.

Discuss what meaning you have gained after an evaluation of what it means to be human in both texts.

Thesis

- Both texts, through their representation of the lack of humanity in the creators, and the very human qualities and flaws of the creations, raise the question about what is a human.



"... I shall be with you on your wedding night."

Context and Values

Frankenstein

- **Romantics:** Freedom, individuality, sublime nature
- **Industrial Age:** Expansion, child labour, slavery, enterprise, profit, technology, low life expectancy, crime
- **Religion and Morals:** Conservative but decline of religion and morality
- **Women:** Suppressed, death in child birth

Blade Runner

- **Multinationals:** Profit, advancement, enterprise
- **Postmodern world:** Atomic warfare, evil, transitory nature of life, power struggle
- **Technology:** Prolonging life, robotics, personal computers, weapons of war

The Creators

Frankenstein

- **Victor:** rebellious, intelligent, ambitious and driven, god-like
- *"Prometheus was a fool. The gods were jealous, greedy and possessive."*
- *"When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone."*

Blade Runner

- Tyrell: ambitious, blind, ignorant, cruel and lacks compassion.
- *"Commerce is our goal here at Tyrell; more human than human is our motto!"*
- A remote and god-like individual whose ziggurat-like monolith epitomises human greed
- Tyrell cannot conceive why replicants would expect to live beyond their predetermined life span of four years.

Creations

- In *Frankenstein*, the wretch is represented sympathetically as being intelligent and sensitive, but his experiences with humanity transform him into a dark creature.
- His needs and desires are very human: love, companionship and family.



The Creations

- When we first meet the replicants they are cast in the role of villain, yet as the narrative unfolds we develop empathy for their plight.
- Awareness of finitude and fear of dying are shown as distinctively human traits, along with knowledge of one's past.
- Despite their terrible deeds we realise that at times they were more human than their creators.



The Wretch

- Shelley creates a wretch that is intelligent and sensitive.
- Influenced by John Locke's 17th century essays that argued that when individuals are born they are neither good nor evil, but as they grow their attitudes, values and behavior are shaped by their early sensory experiences.
- Emerges as Adam but becomes the fallen angel hell-bent on revenge and retribution.



The Wretch

- The wretch's experience of cruel rejection by his creator is tempered by his observations of the kind and virtuous DeLacey family.
- *"But my chief delights were the sight of the flowers, the birds, and all the gay apparel of summer"*
- Bible, Plutarch's *Lives of the Noble Romans* and Goethe's *The Sorrows of Werther* teach him about the duplicitous nature of humanity.



The Wretch

- He is the archetypal outsider devoid of family and love, and doomed to be forever rejected and alone. - *“No father had watched my infant days, no mother blessed me with smiles and kisses”* - essay “Of Human Virtue” written in the 18th century by Godwin.
- This instigates self-loathing and a rejection of good, and an embracement of revenge and evil.
- He is last seen by the explorer Robert Walton heading north like Deckard and Rachel *“borne away by the waves, and lost in darkness and distance”*.



Robert Walton

- Like Deckard, a narrator and a foil for Frankenstein.
- Explores the treacherous North Pole and find an Arctic passage to connect the Atlantic and Pacific Oceans.
- Raw, blind ambition and hubris prompts Frankenstein to relay his tale of woe and confront Walton with his flaws.
- He is pursuing that “*country of eternal light*”— unknown and illusive knowledge
- “*How gladly would I sacrifice.*”



Roy Batty

- *'All he wanted were the same answers any of us want ...'*
- Deckard sees that Roy experiences the same doubts and worries, loves and mysteries, as his own.
- Endowed with strength and intelligence
- We acknowledge or deny humanity in the attitude we adopt towards the 'other'.
- By living longer Roy hopes to become more human, by dying he becomes human.



Roy Batty

- Sense of self preservation, love for Pris and the seeking out of Tyrell [his father] are all demonstrative of his humanity.
- At the end of his life Roy displays the most enlightened and transcendent of all human emotions, compassion and integrity.
- Like a Christ-like figure, Batty dies for the sins of humanity and the sin of being human - hands an eloquent and moving soliloquy before he dies:

"I've seen things you people wouldn't believe...All those moments will be lost in time like tears in rain. Time to die."



Henry Clerval

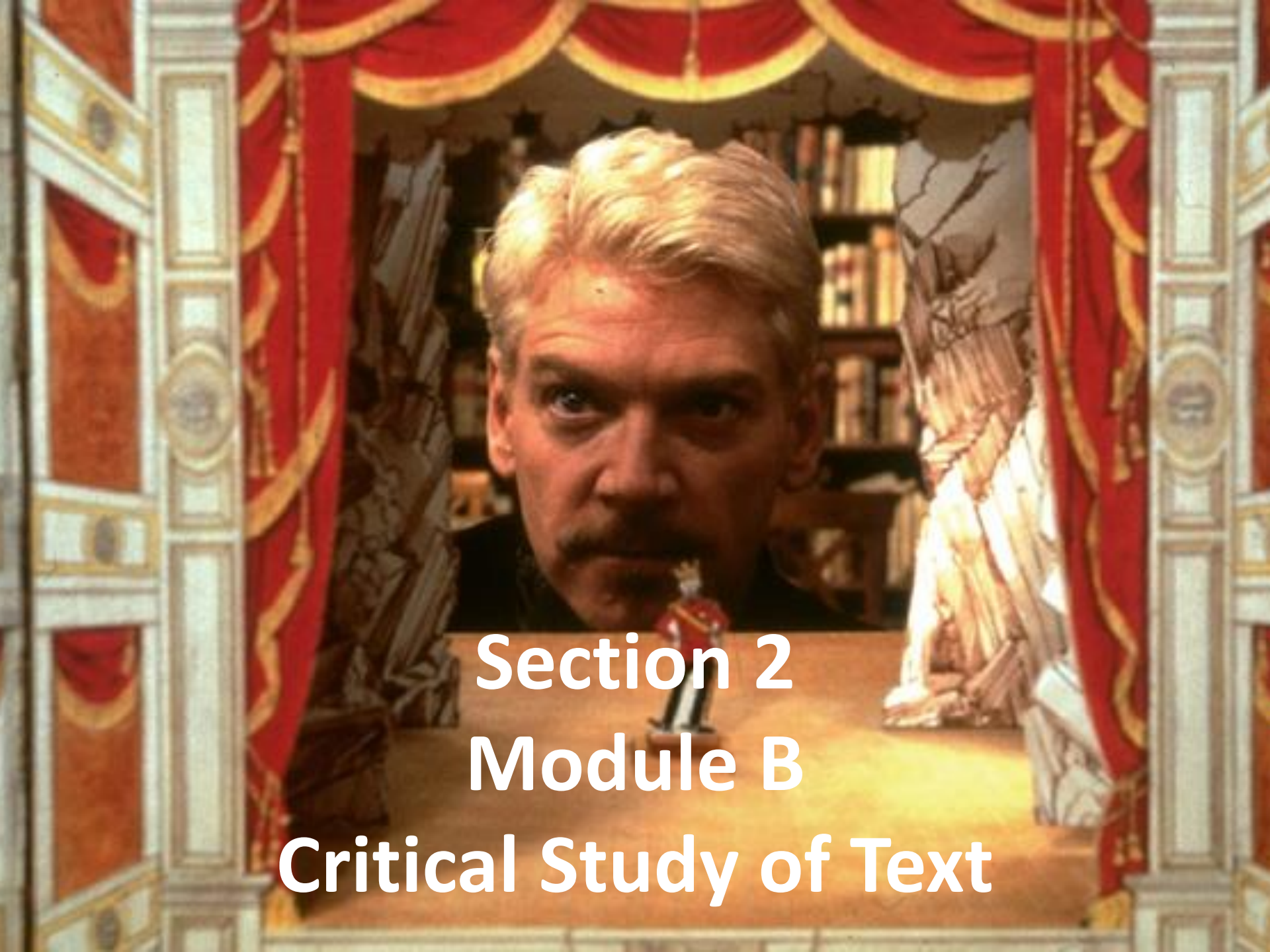
- He epitomises the importance of equanimity, empathy and compassion.
- *'I saw the image of my further self'*
- *'His wild and enthusiastic imagination was chastened by the sensibility of his heart.'*



Deckard

- Deckard has lost his humanity – too much killing and no relationships
- Cold, calculating, ruthless and suspicious
- Roy and Rachel teach him what it means to be human.
- Deckard is changed by Roy's selfless act and his stoic acceptance of his death: *"Maybe in those last moments, he loved life more than he had before. Not just his life, anybody's life, my life."*
- Deckard acknowledges that the replicants are just as human, if not more human, than their masters.





Section 2
Module B
Critical Study of Text



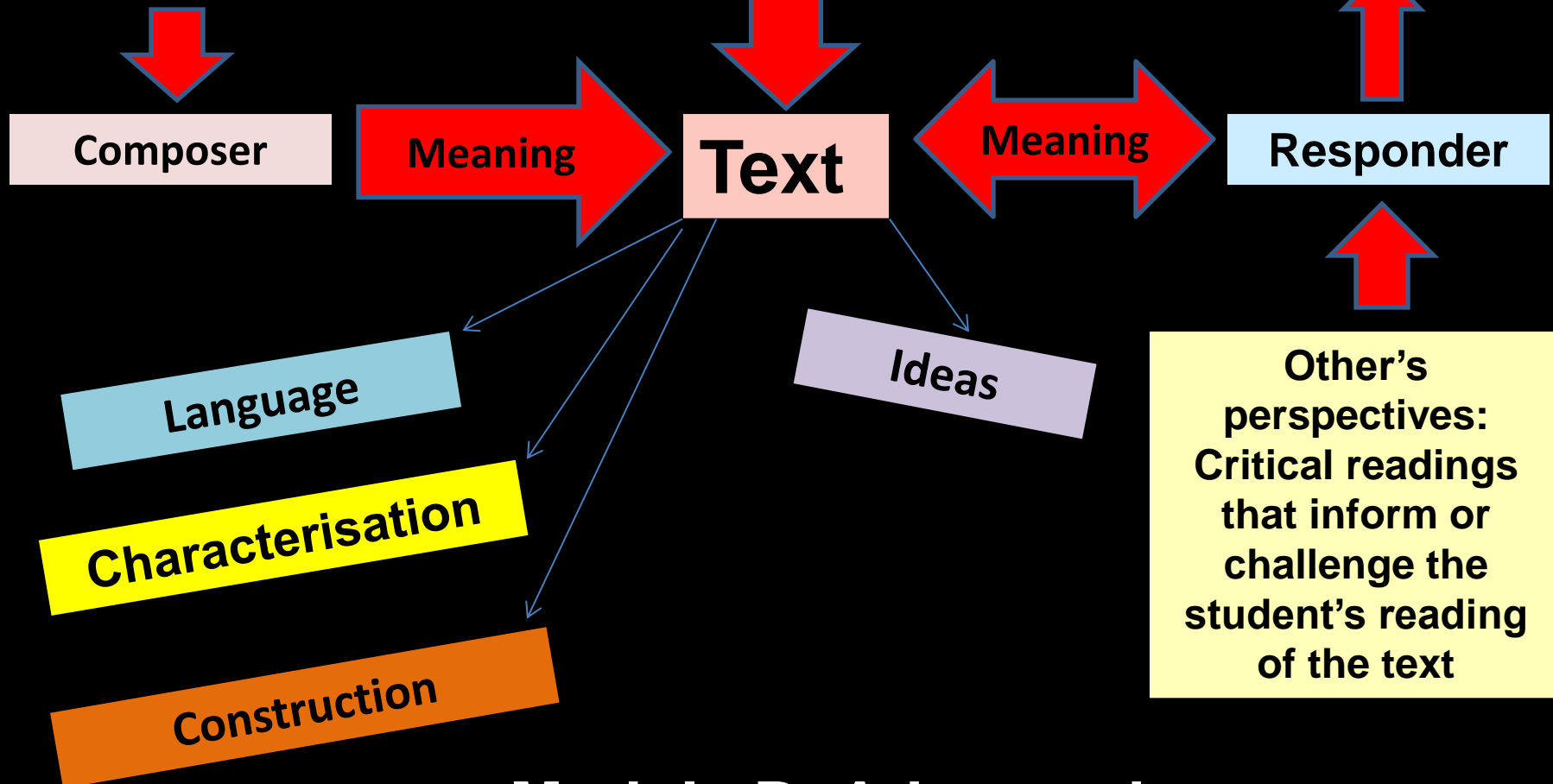
Module B: Critical Study of Texts

- Informed personal understanding
- Explore and evaluate a specific text and its reception in a range of contexts.
- Explore the ideas expressed in the text through analysing critically its construction, content and language.
- Examine how particular features of the text contribute to textual integrity and significance.
- Test others' perspectives against their own understanding and interpretations of the text.

Context & Perspectives:
personal,
cultural,
historical,
social

Textual Integrity: The unity
of a text; its
coherent use of
form and language

Detailed textual references:
How meaning
is shaped



Module B: Advanced



The Concepts

- **Interpretation:** Explanation of meaning within the context of one's own understanding.
- **Textual Integrity:** The unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value.
- **Characterisation:** Crafting of a character through language.
- **Construction:** Form, structure and language.

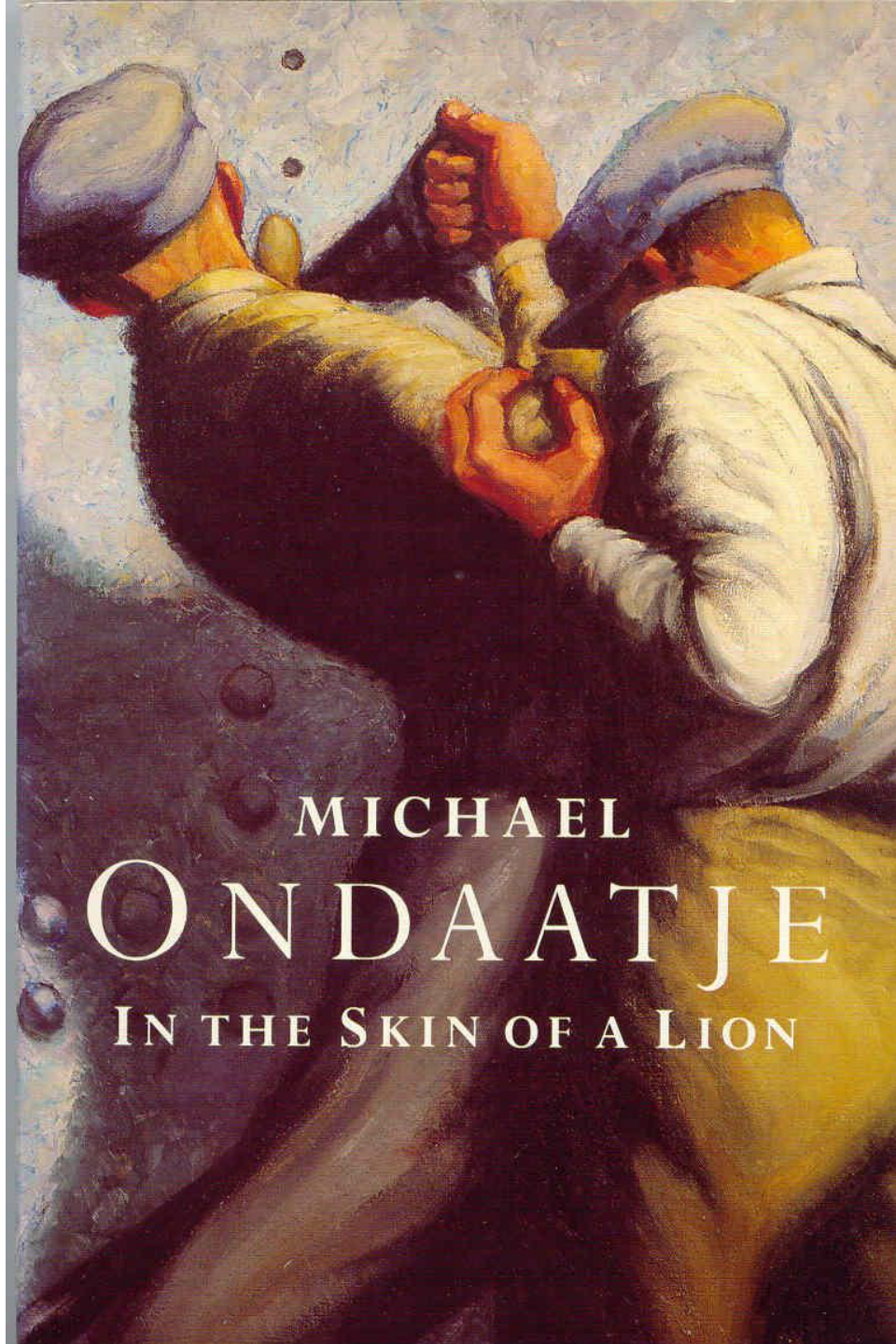
HSC Rubric

In your answer you will be assessed on how well you:

- demonstrate an **informed understanding** of the **ideas** expressed in the text
- evaluate the **text's language, content and construction**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Approach

- Ideas first
- Artistry
- Characterisation
- Key incidents
- Setting
- Form and structure



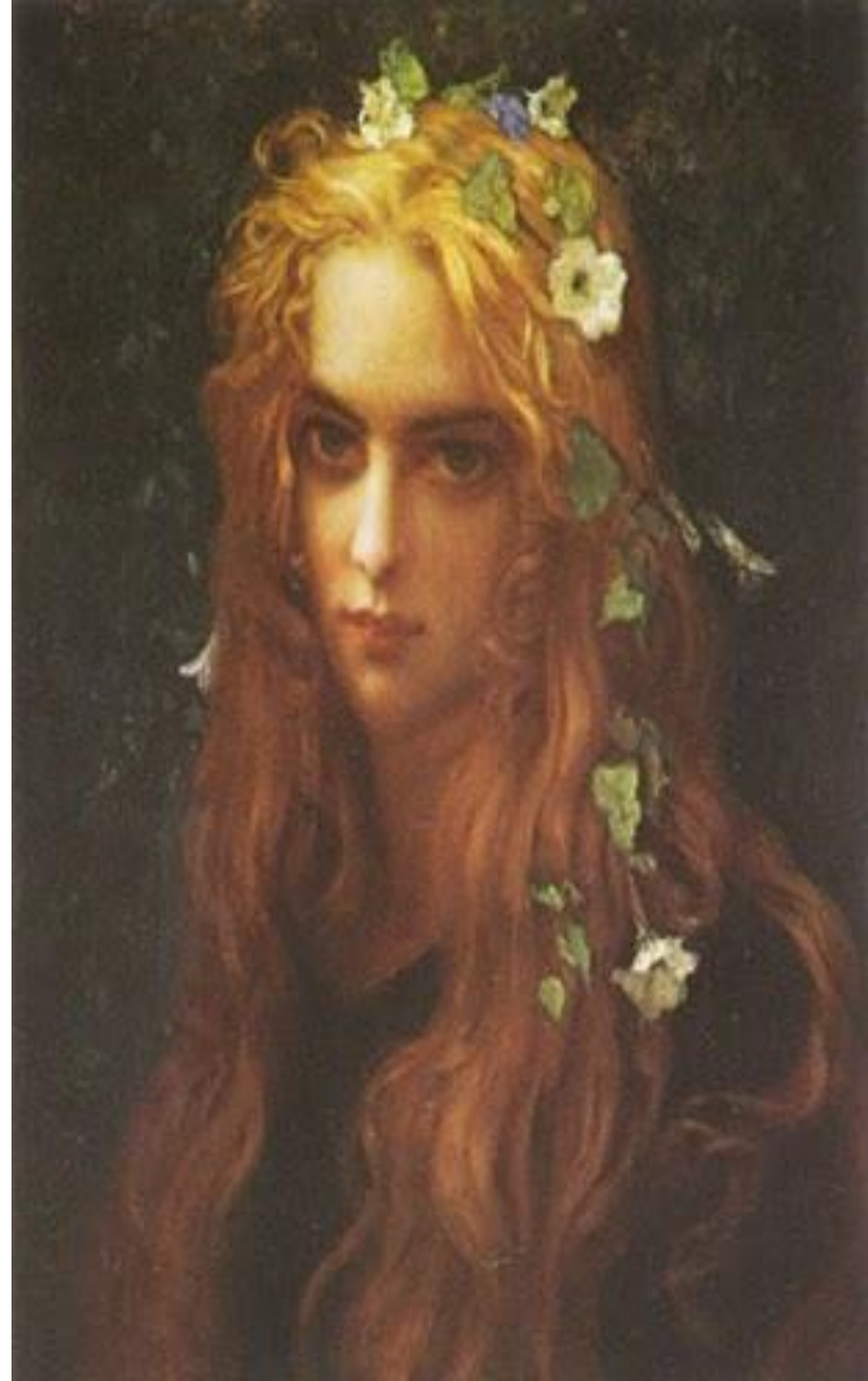
Approach

- Personal response informed by critical readings. E.g. McGinn, Coleridge, etc.
- Minor characters
- Trace development of ideas/characters through the entire text



Context

- Stepping stones to modernity
- Ghost represents the passing medieval world
- Shift in focus from God and fate to man and his will – humanism. Providentialism vs. self-determinism



Form

- Revenge Tragedy, a popular form of 16th/17th century drama based on the pagan tradition of blood for blood
- Roman playwright Seneca's form: five act structure, appearance of some kind of ghost, one line exchanges known as stichomythia and long rhetorical speeches.
- Francis Bacon described revenge as '*a sort of wild justice*'. Revenge transgressed Christian orthodoxy that posited a world ordered by Divine Providence, in which revenge was a sin and a blasphemy, endangering the soul of the revenger.
- *Hamlet* is the beginning of modern tragedy as it examines and questions the bloody attitude of revenge tragedy. Violent action is delayed and the play proffers more complex moral debate. The play through Hamlet questions the genre and rejects its traditional conventions reflecting Aristotle's refinement of the Senecan model. The tragic hero moves from ignorance to knowledge – anagnorisis.

Ideas

- Honour/morality → underpins the conflicting forces constituting one's self
- Identity: Hamlet and the Ghost – *"Who's there?"*
- Revenge/Action vs. inaction
- Subjugation of the feminine/role of women
- Moderation/rationality
- Duplicity → McGinn states *"Hamlet can be only when he occupies a role."*
- Madness



Hamlet

- Renaissance man – ‘time is out of joint’
- Searching for identity:
Shakespeare uniquely represents human identity as a fractured dialogue between one’s conscience, reason and emotion – or as Colin McGinn describes “*a mélange of conflicting forces...*”
- Scourge or avenger?
- The Elizabethans frequently held that one of the indications of a melancholic state was the disposition toward excessive thought at the expense of action.
- “*Now cracks a noble heart. Good night sweet prince.*”



Hamlet

- Hamlet represents the philosophical humanist who favours reason and intellect over aggression:

*“What a piece of work is a man!
How noble in reason, how
infinite in faculty, in form and
moving how express and
admirable, in action how like an
angel, in apprehension how like
a god—the beauty of the world,
the paragon of animals!”*

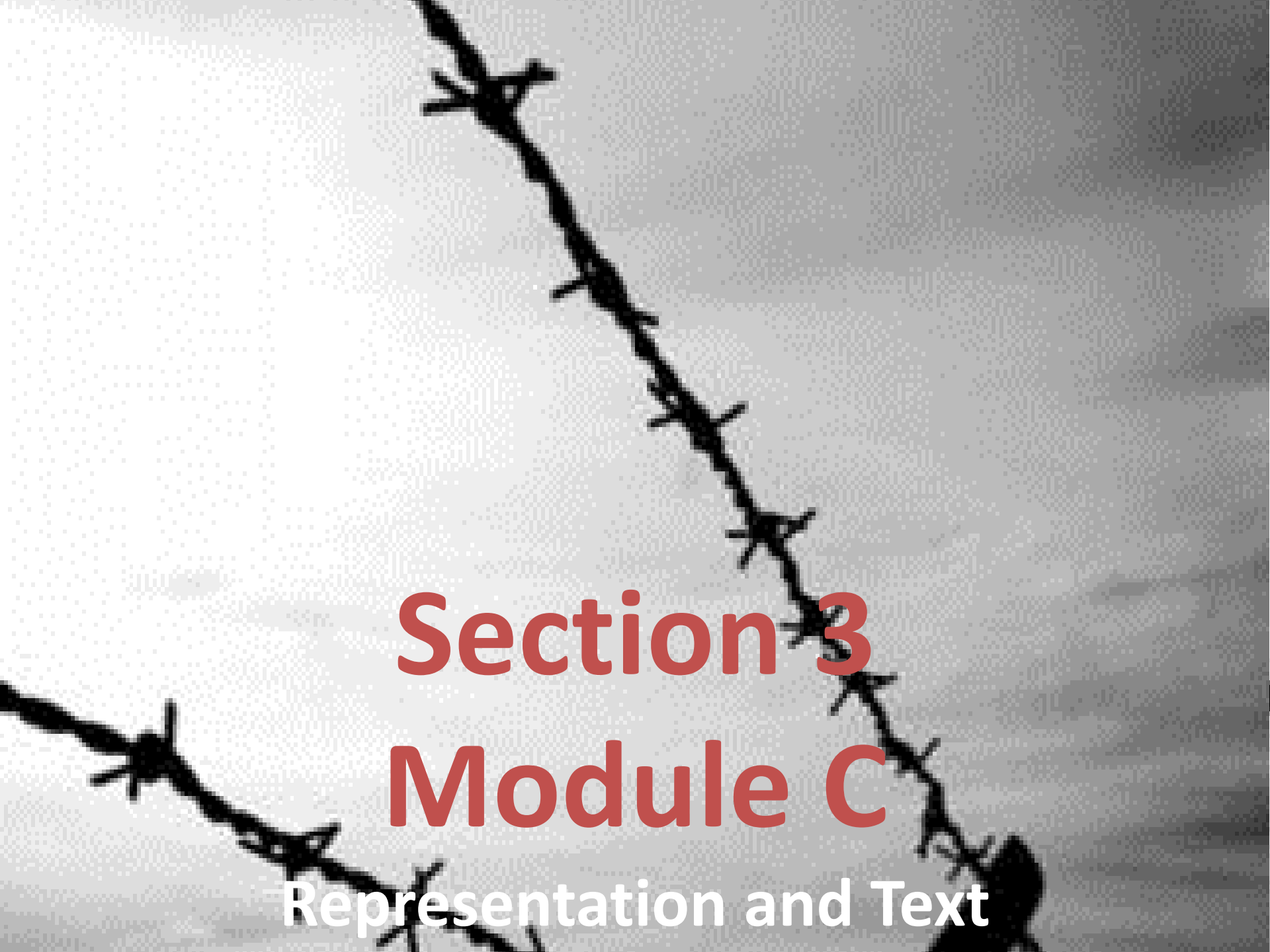
(II.ii.293–297) - based on one of the Italian humanists, Pico della Mirandola’s *Oration on the Dignity of Man*.



Preparation

- Audio recordings
- Stick-it notes
- Mud map of the structure
- Edmodo, blog or wall chart
- Rap
- One minute [Hamlet](http://www.opensofthouses.org/urceshakespeare.org/views/plays/playmenu.php?WorkID=hamlet)
- <http://www.opensofthouses.org/urceshakespeare.org/views/plays/playmenu.php?WorkID=hamlet>





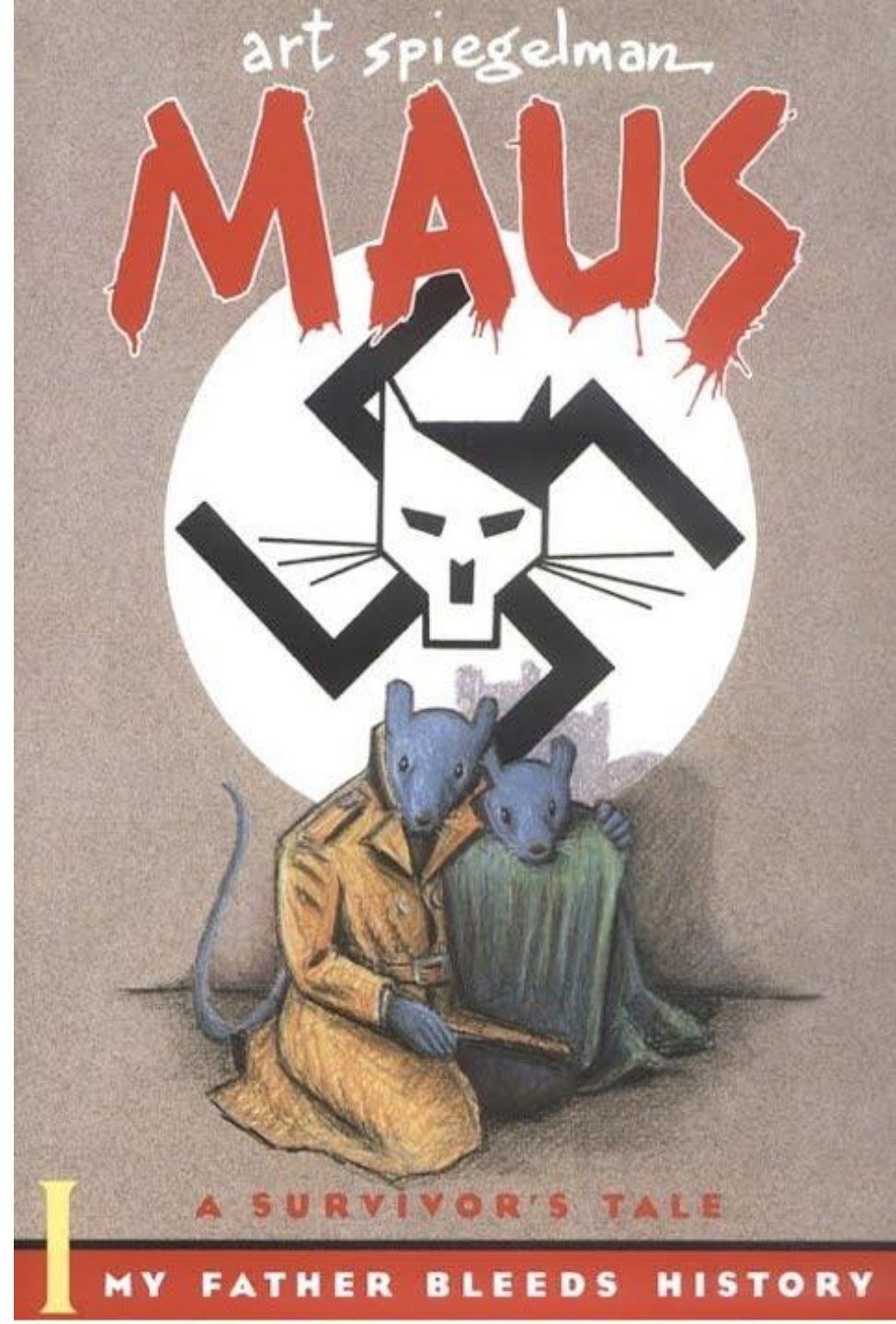
Section 3

Module C

Representation and Text

Representation

- The act – constructedness
- Medium of production and form
- Language/filmic/visual/aural techniques
- Reasons for these choices
- Meaning conveyed



Rubric

- Representations of events, personalities or situations.
- Evaluate **how** medium of production, textual form, perspective and choice of language influence meaning.
- Relationships between **representation** and **meaning**.



Marking Guidelines

In your answer you will be assessed on how well you:

- demonstrate understanding of and evaluate the **relationship** between **representation** and **meaning**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Key terms from the rubric

- **Medium of production:** How is this text made? Is it filmed, written, drawn? etc
- **Textual form:** The text type of the work. Is it poetry? A novel? A short film? etc
- **Perspective:** The point of view being offered on the subject by the composer
- **Choice of language:** Language (or filmic, etc) techniques which help the composer to convey their message in this text.

Symbiosis

- *“Even more corrosive is the desire to forget. History needs memories to avoid the risk of forgetting crimes that must not be forgotten, victims whose suffering cries less for vengeance than for narration” Einstein.*
- Creating a dialogue between memory and history connects the personal and social experience.
- History helps situate memory.
- Memory contributes to contextualising historical discourse.



Event

- The Holocaust was the murder by Nazi Germany of six million Jews.
- Between 1941 and 1945, the Nazis established six extermination camps in former Polish territory--Chelmno, Belzec, Sobibor, Treblinka, Auschwitz-Birkenau and Majdanek.



Holocaust: Related Texts

- Picture Books: *Rose Blanche*, *Erika's Star*, *Star of Fear*, *Star of Hope*
- Films: *Jacob the Liar*, *Schindler's List*, *Pianist: A story of survival*, *The Reader*
- Web Sites: www.remember.org
- *Anne Frank's Diary*
- *Night* – Eli Weisel
- *The Hare with Amber Eyes*
- *Fig Tree* – Arnold Zable
- *Maus*
- Music: <http://fcit.usf.edu/HOLOCAUST/resource/music.htm>
- Poetry: http://www.datasync.com/~davidg59/holo_art.html
- *The Book Thief* – Marcus Zuzak
- *After The Holocaust* – G.F.Alford
- Chagall's 'White Crucifixion', Jan Komsky's paintings - <http://www.english.illinois.edu/maps/holocaust/art.htm>







Situation

- *“It doesn’t need to be six million deaths for me to respond now. I’ve learned to break down the pain into a different kind of equation: one plus one plus one. It doesn’t matter if it’s Rwanda, or Bosnia, or even just a homeless child, a single starving refugee. It’s a question of redirecting the rage on behalf of others so it doesn’t fester inside. Being a child in war...” Baker.*
- A victim of war or persecution
- A child of survivors of a traumatic, tragic situation
- Incarceration
- Genocide



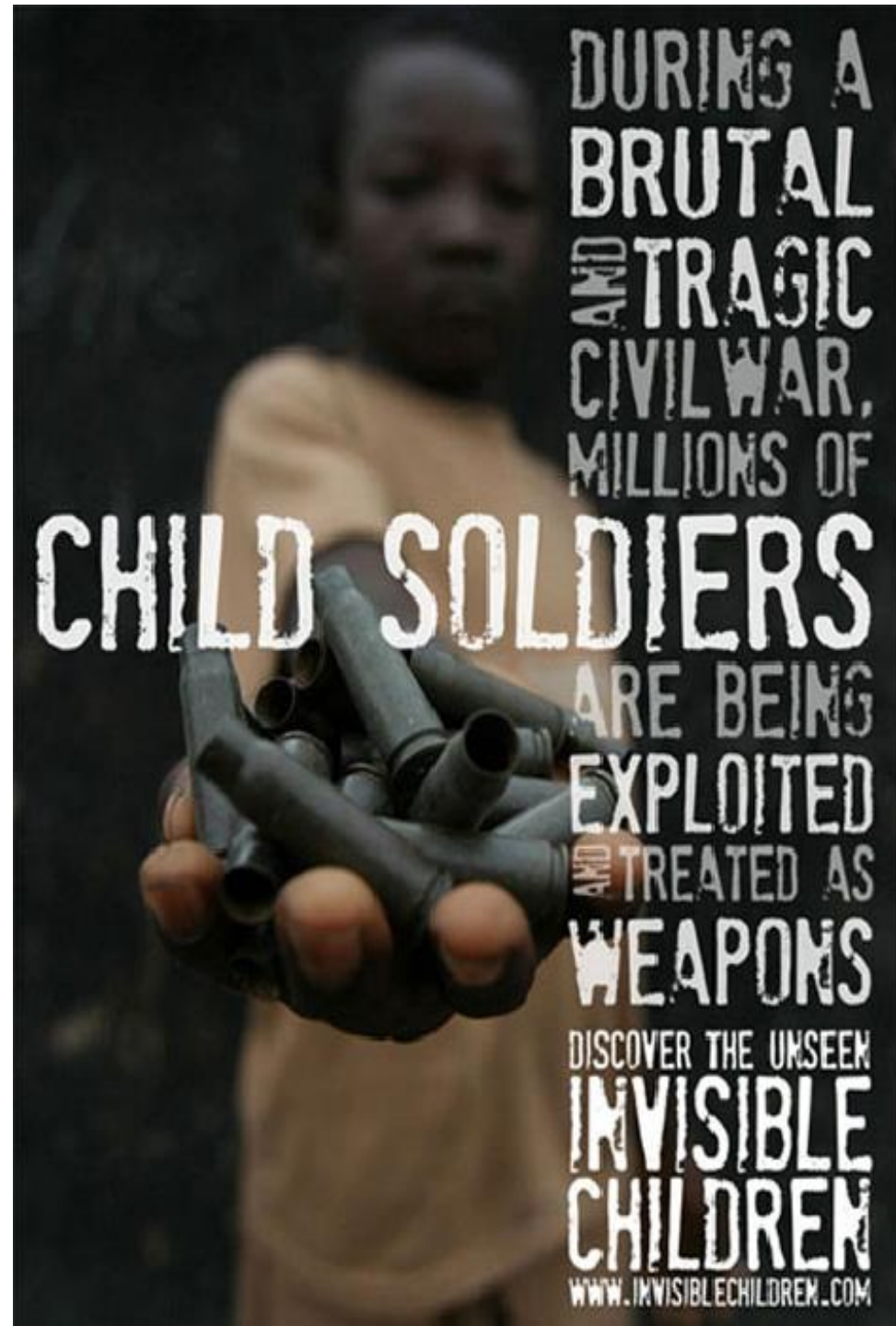
Related texts

- [Kim Phuc](#) – Vietnam
- Stolen generation: Archie Roach; Ruby Hunter/*Rabbit Proof Fence*
- *Hotel Rwanda*, *The Killing Fields*, *Apocalypse Now*
- Paintings: Picasso's 'Guernica', Dali's 'Premonition of Civil War'
- *One Day in the Life of Ivan Denisovich*
- War poetry: Wilfred Owen, Bruce Dawe, Siegfried Sassoon



Related texts

- Nam Li's *The Boat*
- Songs: 'Only 19', 'Sunday Bloody Sunday'
- Amnesty International advertisement ['Child Soldiers'](#)
- Poem: 'Siem Reap, Cambodia' – Greg Santos
- *The Cellist of Sarajevo* – Steven Galloway



Ideas

- Loss of innocence
- Storied existence
- Post-traumatic stress disorder/Depression
- Flawed humanity
- Courage in the face of adversity
- Loyalty
- Loss of faith and hope
- Chance
- Resilience
- Hope



Response

- **Conceptual understanding:**
 - The thesis or line of argument
 - In response to the question
 - The framework and drivers for extended responses
 - Integrates the response
 - Support and challenge



Developing a Thesis

- Strong opening paragraphs that introduce clear lines of argument or theses that directly address the question.
- A response that is driven by a thesis connected to the question. Each successive point must further the thesis through textual analysis and support. Support or even challenge then thesis through the analysis of the text/s.
- Precise topic sentences that are connected to and build on the thesis.

Theses

- Overarching through the question to specific lines of arguments.
- Supporting the thesis with the reasons why the student has arrived at this point of view.
- At least two – three supporting arguments used to further the thesis that addresses the question in the essay.
- Representation – →
History/Memory interplay – →
event or situation → ideas



Suggested Approach

- Thesis related to an event or a situation that has been represented through the reciprocal relationship of History and Memory, and what this representation conveys about individual experiences in the past.
- Representation is shaped by the composer's perspective that is in turn influenced by experiences, context and purpose.
- Although history and memory are fallible, when they are layered together, the past is illuminated and transported to the present. Lived human experience resonates inviting understanding and even empathy.
- Use the event of the Holocaust or a situation to frame the response.
- Find memorable examples of memories in the texts of the event or the situation.
- Discuss how the form and the medium of production have determined the language features and shaped the representation.

Integration

- Making connections between the texts through:
 - Furthering or challenging
 - Act of representation
 - Event/Situation
 - History/Memory
- Connecting words: *Furthermore, alternatively...*

History, the process of documenting events, has traditionally been represented as the authoritative, public and hierarchical representation of specific events. However, increasingly history has been perceived as a 'construct' rather than an absolute 'truth'. The postmodern era has seen a proliferation in new forms of discourse leading to a democratization of the ways in which history is recorded. Memories, our personal recollections of the past, have been increasingly valued as a means of complimenting and validating recorded history, leading to a powerful and symbiotic interplay. Although filtered through time memories offer a highly emotive and subjective representation of specific events, personalities and situations.

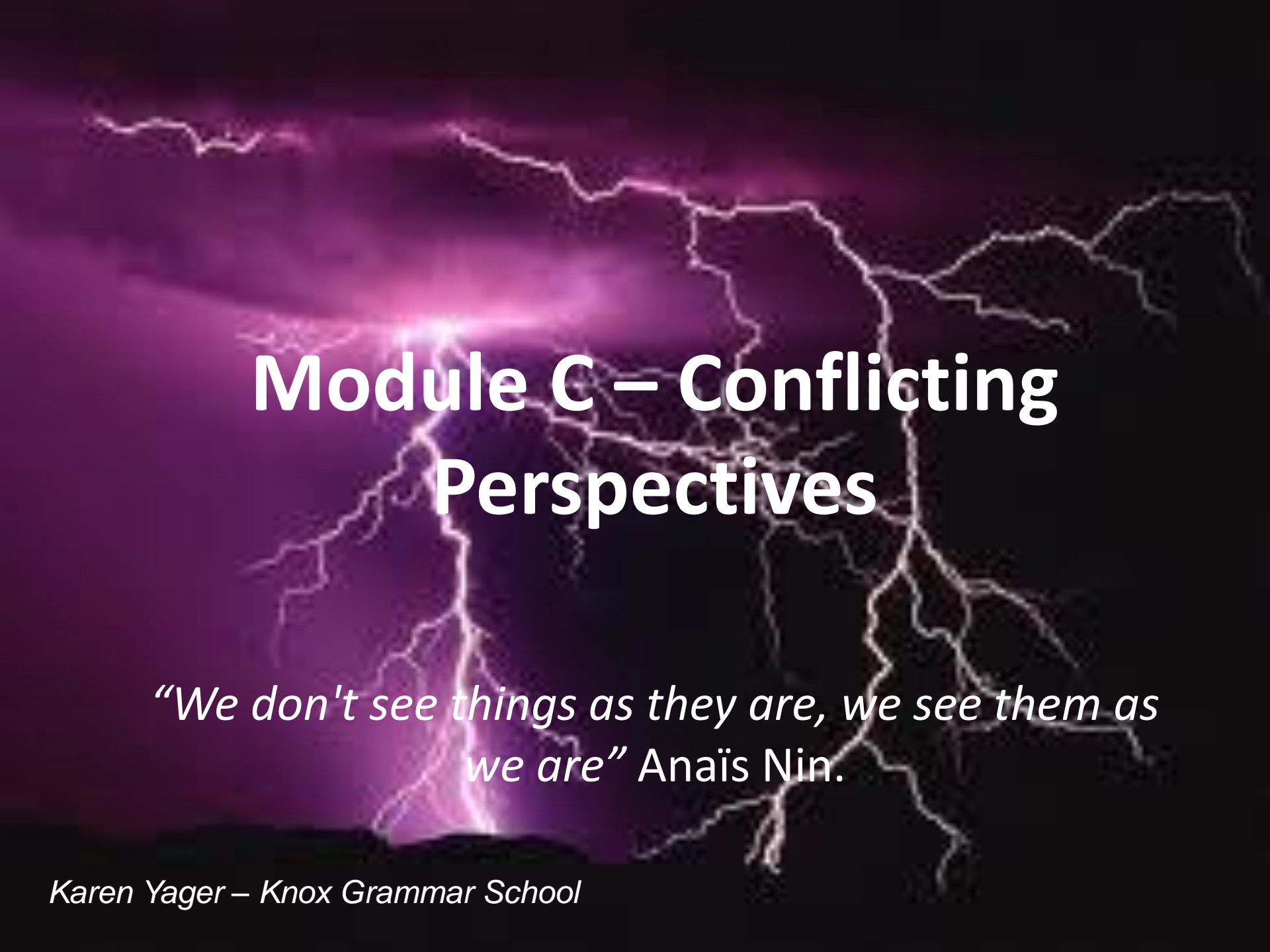
*Although history is perceived to be more credible than memory, in actuality, both the former and the latter act as an interdependent and interconnected continuum in which they aid in the verification of the credibility of particular situations. Both Mark Baker through his text *The Fiftieth Gate*, as well as John Pilger's documentary titled **Year Zero: The Silent Death of Cambodia**, through literary, audio and visual means of representation, exemplify not only the abhorrence of genocide, but also the concept that history and memory act in a symbiotic relationship, amplifying the stark and confronting reality of these situations.*

The interplay between history and memory offers the notion that only through a confluence of different representations- personal stories (memory) and public stories (history) can the realities of past events form. History is a scholarly discipline which claims to record the truth of the past. Memory is the '*beating heart of history*' which suggests something more, something harder to define. It is this deeper, sympathetic comprehension of facts and an appreciation of their impact upon people that gives us a more perceptive understanding of the past. Through Mark Baker's *The Fiftieth Gate* and Polanski's documentary *The Story of Survival* individual memory is represented through the tragic event of the Holocaust as providing the testimonies that history fails to offer; which in turn leads to the development of a greater understanding of the human experience.



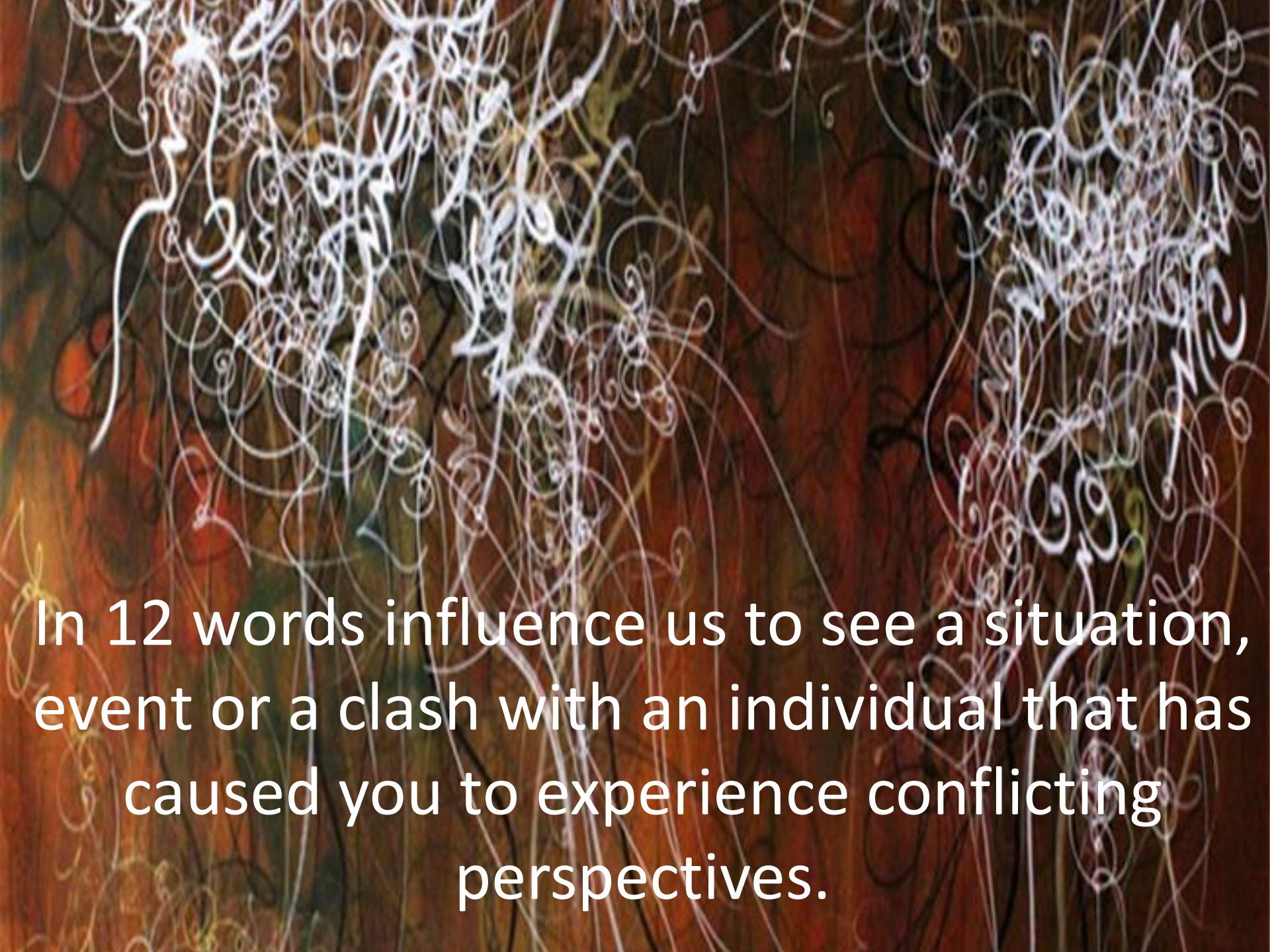
Theses

- History can be seen as the documentation of the past, however, there will always be contrasting perspectives and interpretations of any one event. In order to truly understand the past, we must fuse our knowledge of documented evidence with the personal experiences and memories that fill the gaps left by history.
- Whilst history attempts to replicate the authentic, memory adds a sense of similitude and emotional gravity to a historical event. Through *Fiftieth Gate* as a lens, Baker explores the limitations of post-factum representations in the transcendence of the Holocaust experience, relying on memory as a way of bridging post-memory with reality.



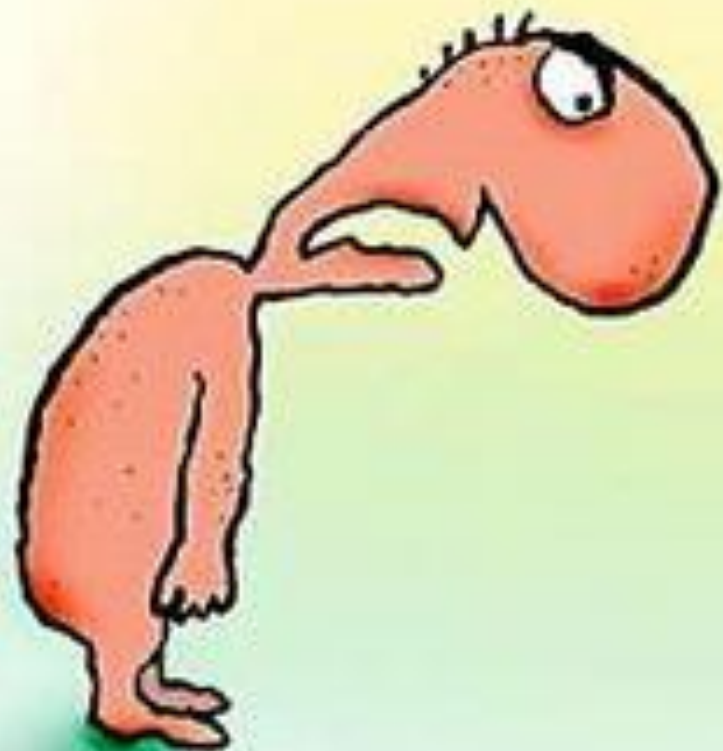
Module C – Conflicting Perspectives

“We don't see things as they are, we see them as we are” Anaïs Nin.

The background is a dark, textured surface, possibly a wall or a piece of fabric, with a mottled pattern of brown, red, and black. Overlaid on this are numerous white, thin, and tangled lines that resemble scribbles or tangled threads, creating a complex, chaotic visual effect.

In 12 words influence us to see a situation,
event or a clash with an individual that has
caused you to experience conflicting
perspectives.

I don't agree with what you say
and I'll defend to your death
my right to stop you
saying it...



Rubric

- Ways in which conflicting perspectives on **events**, **personalities** or **situations** are represented.
- Evaluate **how acts of representation**, such as **medium of production**, textual form, **perspective** and choice of language influence meaning.



The Suggested Approach

- How conflicting perspectives are represented through an event, personality and/or situation.
- How the act of representation – the form, medium of production and language - is shaped by the experiences, purpose and perspective of the composer.
- The ideas that are conveyed through the representation of the conflicting perspectives.

Representation

- The act – constructedness shaped by perspective
- Purpose and intent
- Context
- Medium of production and form
- Language/filmic/visual/aural techniques
- Meaning conveyed





Vectors: Lead towards destruction

Symbolism: Head scarf, flag, Twin Towers

Body language: arms folded, girl crying

Framing: Distance, cropping

**Salient image of the crossing
representing September 11th**

Perspective: Critical of the paranoia and prejudice fuelled by September 11th

Conflicting Perspectives

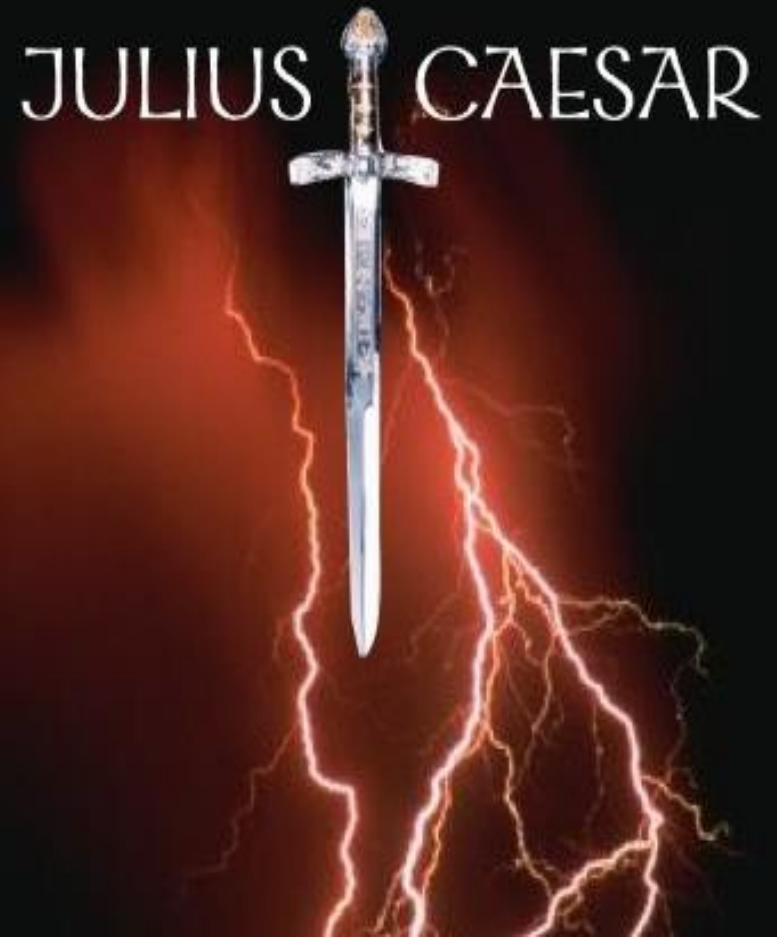
- Represented within the world of the text
- Between characters
- Within characters
- The causes?
- Consequences?



Medium of Production & Form

- **Medium of production:** How is this text constructed – what components?
- **Textual form:** The text type of the work. Is it poetry? A novel? A short film? Why this form?
- ***Julius Caesar*:** A tragedy infused with conflict, dramatic irony, rhetoric...
- **Ted Hughes' poetry:** Confessional poetry – personal, biased, subjective...

WILLIAM SHAKESPEARE



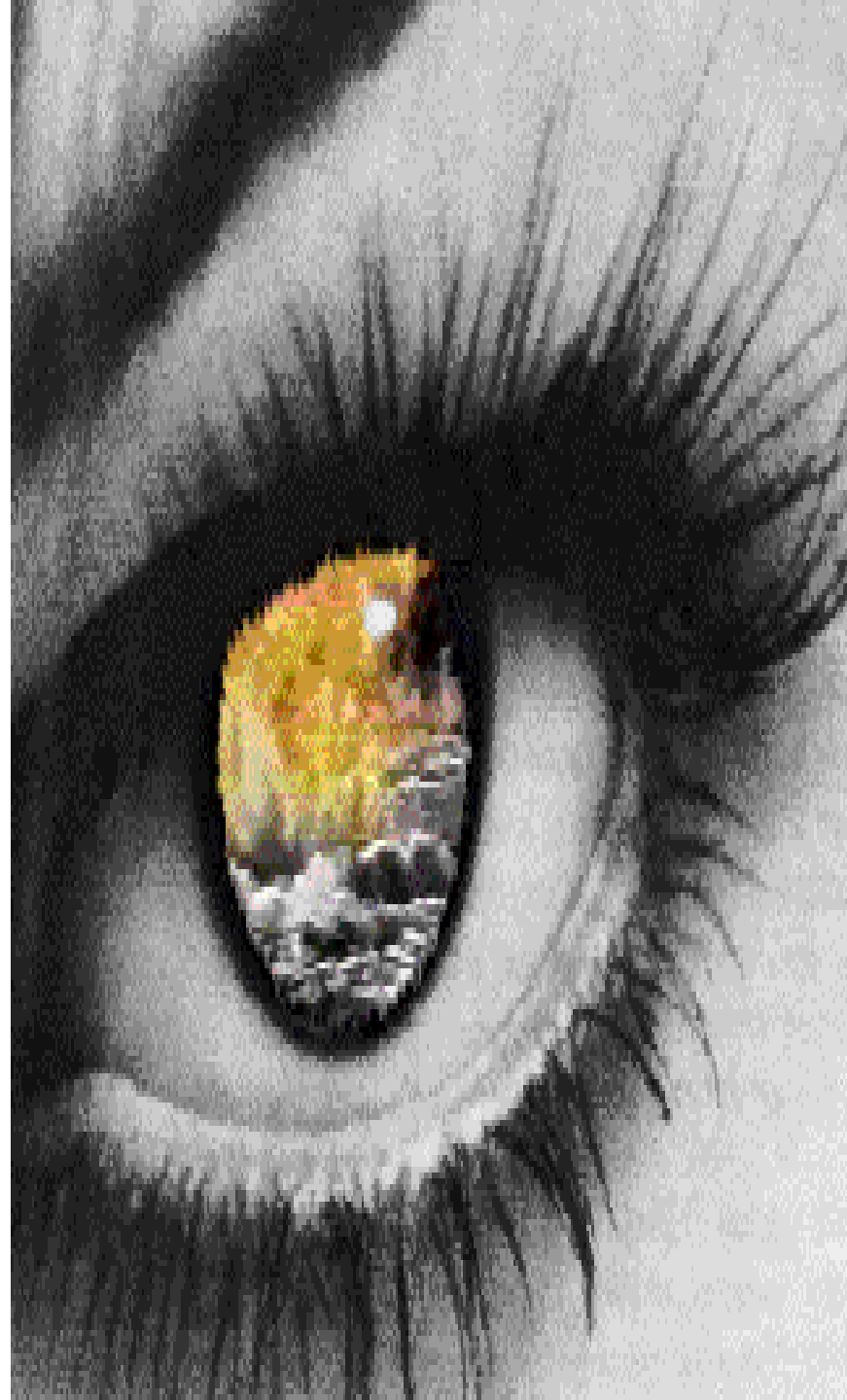
Purpose & Context

- All texts are a deliberate construct
- The purpose of the composer shapes the representation
- Their context and experiences shape their perspective
- Shakespeare: Elizabeth admired Caesar; dangers of civil war – *'What piece of work is a man?'*
- Ted Hughes: Volatile and tragic relationship with Plath; exoneration or reconciliation with Plath and self?



Perspective

- A perspective is a stated or implied way of regarding something and judging its relative importance.
- Objective and subjective; rational and irrational
- Texts expose the complexities and consequences of human perspectives in conflict externally and internally.



Event

That event:

- Plath's suicide
- The Ideas of March: Assassination of Caesar
- Caesar crossing the Rubicon into Italy with his army, in defiance of the Senate in Rome launched a Civil War between his own party, the *populares*, who supported a dramatic reform of Roman Government under the leadership of Caesar, and the *optimates*, or republicans, who wanted power to remain in the hands of the Senate.



Related texts

- ***Birthday Letters***: Sylvia Plath's 'Whiteness I remember'; Lydia K. Bundtzen *Mourning Eurydice*: Ted Hughes as Orpheus in *Birthday Letters*
- ***Julius Caesar***: Julius Caesar the film; *Empire* – ABC; Plutarch's *Life of Julius Caesar*



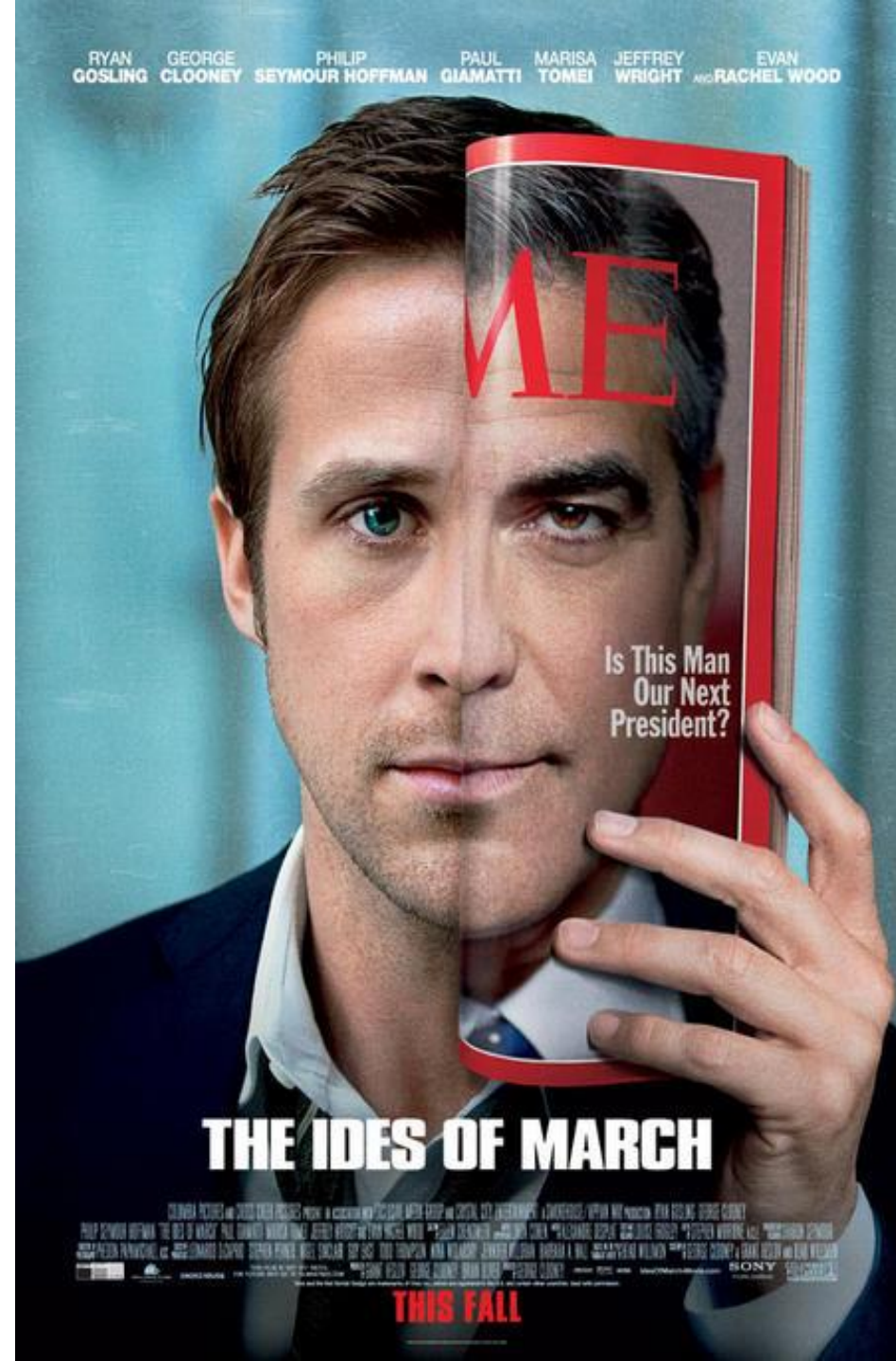
Situation

- ***Birthday Letters:***
mental illness;
cultural conflict;
marital discord...
- ***Julius Caesar:*** Civil
war; political
ideology; political
coup d'état;
deception;
manipulation...



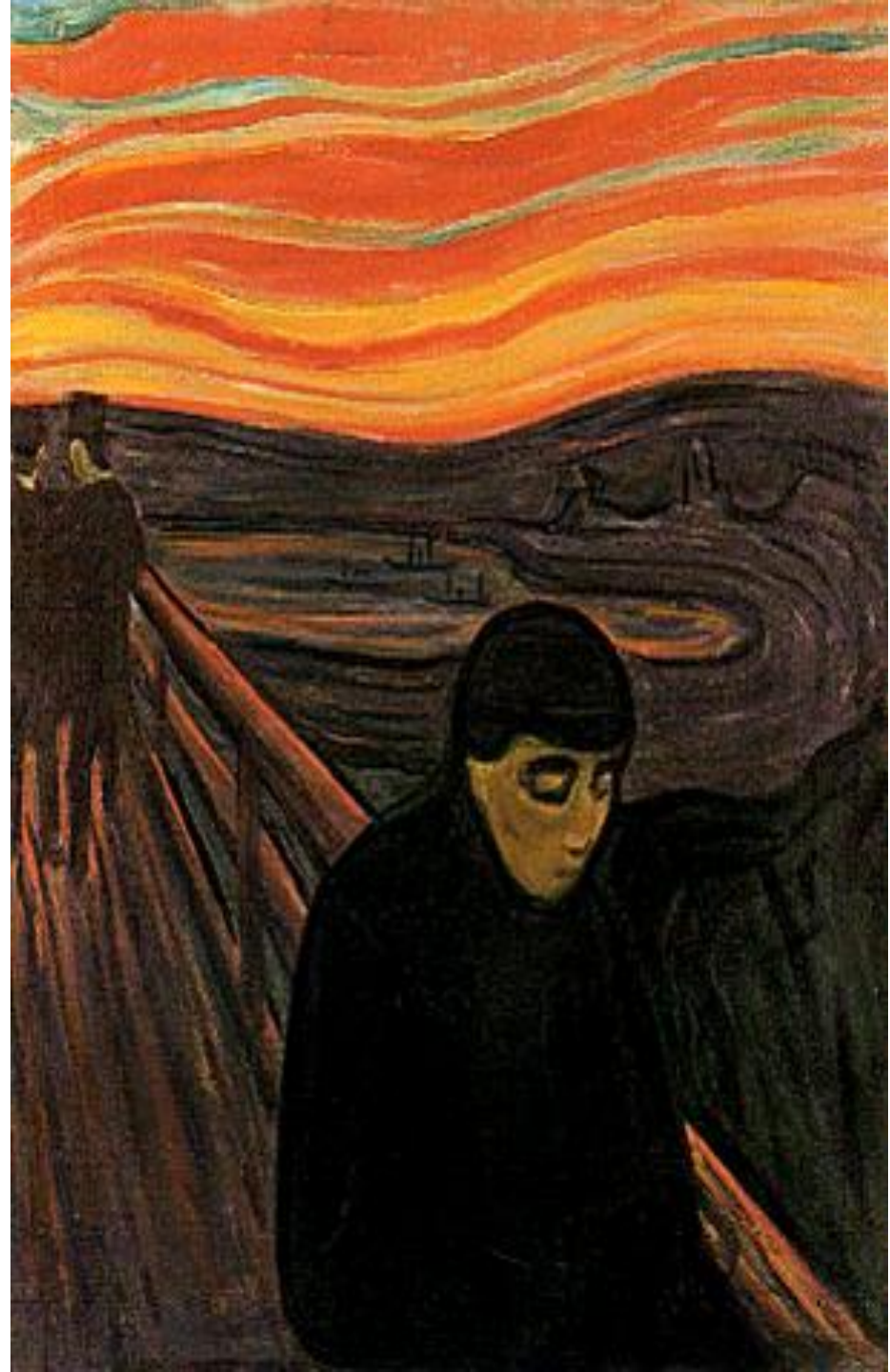
Related Texts

- Ted Hughes: *Shine*, *Beautiful Mind*, *Who's Afraid of Virginia Woolf*, Pink's 'Burn this house down', *Cat on a Hot Tin Roof*...
- *Julius Caesar: The Ides of March*; Pink Floyd – 'Dogs of War'; political cartoons, Muse's ['Uprising'](#)



Personality

- ***Birthday Letters***: The troubled artist, the depressant - *Beautiful Mind*, Munch's 'Despair', *Me Myself and I*, *Ordinary People*, *Donny Darko*...
- ***Julius Caesar***: The charismatic leader, the rebel with a cause, the manipulator - [*Malcolm X*](#), [*Che Guevara*](#), *V for Vendetta*, 1984, Eminem's 'Without Me', César Vallejo's 'The Black Herald', Mandela's speeches

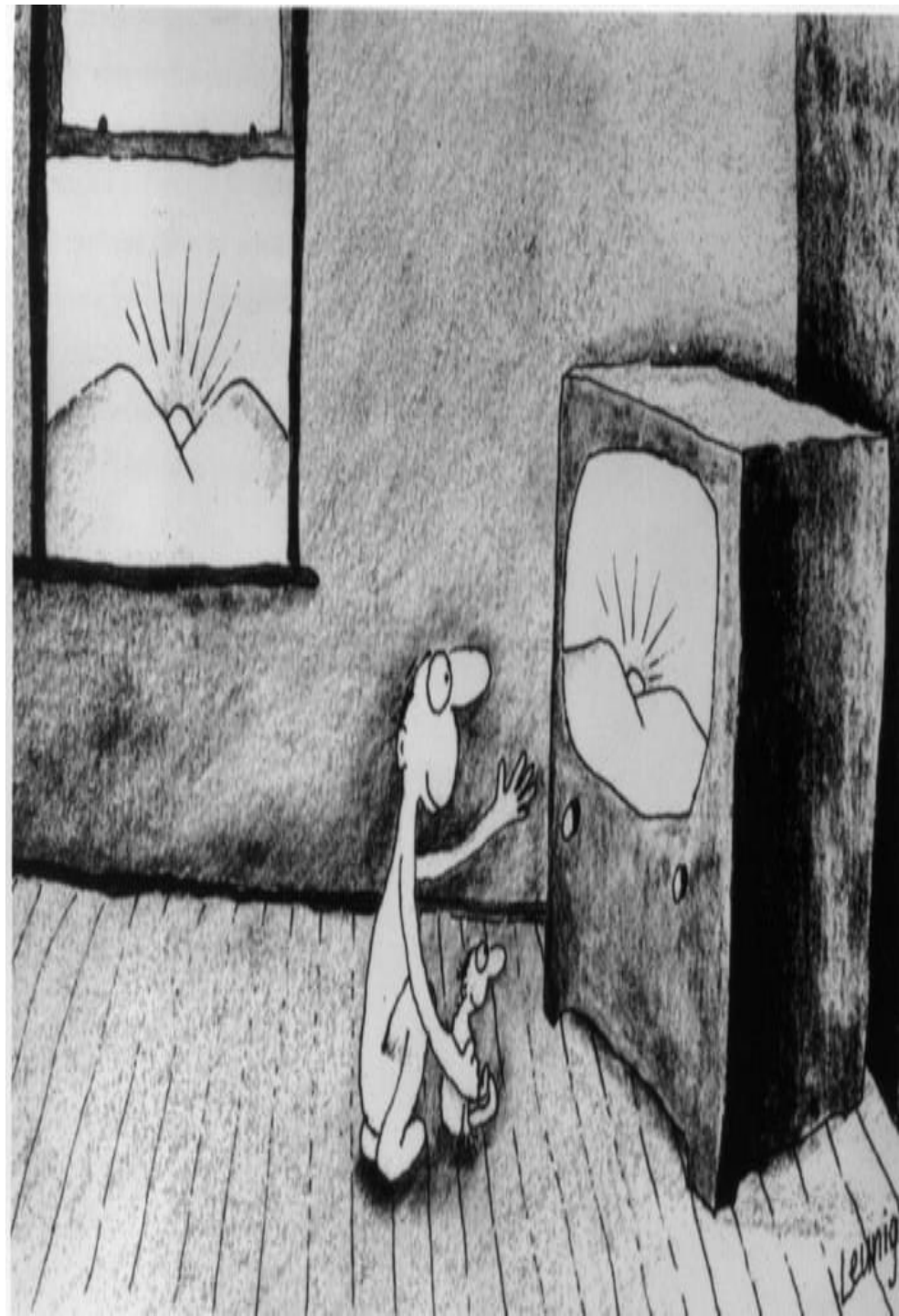


Rebel with a cause - Brutus

- *I know no personal cause to spurn at him, But for the general. He would be crown'd: How that might change his nature, there's the question."*
- Brutus' idealism – he is a patriot. This quality is presented as a redeeming one and distinguishes him from the other conspirators.
- **(Funeral oration)** *"Be patient till the last. Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear..."*
- Antony: *"This was the noblest Roman of them all... he only, in a general honest thought and common good to all, made one of them."*

Response

- **Conceptual understanding:**
 - The thesis or line of argument
 - In response to the question
 - The framework and drivers for extended responses
 - Integrates the response
 - Support and challenge





Marking Guidelines

In your answer you will be assessed on how well you:

- demonstrate understanding of and evaluate the **relationship** between **representation** and **meaning**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Feedback from Marking Centre

- Many stronger responses demonstrated an awareness of the **constructedness** of texts and how the choice of form and its associated language features connected with the composer's **purpose** and **context**.
- Skillful analysis and seamless integration of the prescribed text and well-chosen text.
- Judiciously selected textual evidence.
- In weaker responses, candidates superficially referred to aspects of conflicting perspectives or ignored the act of representation.

Developing a Thesis

- Strong opening paragraphs that introduce clear lines of argument or theses that directly address the question.
- A response that is driven by a thesis connected to the question. Each successive point must further the thesis through textual analysis and support. Support or even challenge then thesis through the analysis of the text/s.
- Precise topic sentences that are connected to and build on the thesis.

Theses

- Overarching through the question to specific lines of arguments.
- Supporting the thesis with the reasons why the student has arrived at this point of view.
- At least two – three supporting arguments used to further the thesis that addresses the question in the essay.
- Representation → Conflicting perspectives → event or situation → ideas, meaning → response



Suggested Approach

Introduction

- Thesis through the question related to conflicting perspectives – the cause and the consequences
- Representation of these conflicting perspectives is shaped by the composer's perspective, experiences, and purpose.
- Use an event, situation or personality that gave rise to the conflict in perspectives to frame the response.

Body

- Use judicious textual evidence to further your line of argument.
- Analyse and evaluate how the form and the medium of production have determined the language features and shaped the representation.

Integration

- Making connections between the texts through:
 - Furthering or challenging
 - Act of representation
 - Event/Situation/Personality
- Connecting words: *Furthermore, alternatively...*



Theses – Lines of Argument

‘What have you learnt
about humanity and life
through your study of the
representation of
conflicting perspectives?’



Theses – Lines of Argument

When an individual is
driven by fervent
ideology their
perspectives will conflict
with others.

Ted Hughes

- How this shapes the act of representation
- Confessional poetry: intimate, subjective and complex
- Consider the suite



Event, situation or personality

- **Situation:**


- ❖ Volatile relationships
- ❖ Mental illness

- **Personality:**

- ❖ Temperamental artist
- ❖ Solipsist

- **Event:**

- ❖ Hughes' affairs
- ❖ Plath's suicide



*'I was a fly outside on
the window-pane
Of my own domestic
drama'*

Texts of Own Choosing

- *Cat on a Hot Tin Roof*
- *Who's Afraid of Virginia Woolf?*
- Pink: 'Burn this House Down'
- *Of Mice and Men*
- *Catcher in the Rye*
- *Shine*
- *A Beautiful Mind*
- 'The Yellow Wallpaper'
- *The Great Gatsby*
- *Taming of the Shrew*





Final Words

- Theses: Sustained and supported with judicious textual evidence.
- Super essays:
 - MOD A: Comparative – context, values and impact on content and ideas
 - MOD B: Textual integrity and informed interpretation
 - MOD C: Act of representation

Preparation

- Comparison/contrast columns
- Mind maps
- Learning objects
- Recordings of texts
- Developing a solid general response and then practising being flexible by responding to a range of questions.
- Exercising the hand
- Choice of pen
- Coaching

THE SKY IS THE LIMIT



*When you have a dream, don't let anything dim it.
Keep hoping, keep trying ... the sky is the limit!*
Anonymous

Key Ingredients

- Focussing on the key concepts and demands of the rubrics
- Notes from the Marking Centre
- Annotated exemplar responses
- Practice, practice, practice.....

